FAMOUS MONSTERS OF FILMLAND #208 MAY

A DYNACOMM MAGAZINE
FORREST J ACKERMAN, EDITOR

FAMOUS MONSTERS® OF FILMLAND

SPECIAL!

CLAUDE RAINS IN HORRORWOOD!

FM FILMBOOK:
THE ISLE OF LOST SOULS!

TEENAGE TV TERROR!
ARE YOU AFRAID OF THE DARK?

LOST INTERVIEW!
COLIN (DR.FRANKENSTEIN) CLIVE
"I HATE Horror Films!"

U.S. $4.95 MAY 1995
0 73361 64816 7 05
RETAILER: DISPLAY UNTIL JUNE 30

SON OF FM-CON! SNEAK PREVIEW OF WHAT'S IN STORE!

The Phantom of the Opera by Osman Askin

Head Hunter: **FIEND WITHOUT A FACE (1958)—a sci-fi shocker about brain-draining brains.**

WARNING! MONSTERS & MAY-HEM AHEAD!

Question. How would HG Wells title a novel about ship wrecked shoes cast upon a South Seas island? As "The Island of Lost Soles", of course.

Now, before you rush to the counter to demand your money back, let me Forry-tell of other, less groan-up offerings in this issue, starting with Dennis Billows' reminisces about the clairvoyant invisible man of the opera—Claude Rains. Then on to a shocking revelation by Henry Frankenstein himself—Horror was not his cup of grue...He disliked playing these roles! Read the story on page 18 for the details.

FM takes a look at a popular contemporary thriller program, "Are You Afraid of the Dark?" on the Nickelodeon Cable Channel—A modern day Tales From The Crypt that boasts some pretty imaginative youngsters carrying on a grand old tradition in the telling of terror tales.

You'll also find a tribute to Hammer Films, a last chance ballot for those of you who missed getting in your vote for our first FM Hall of Fame Readers' Choice Awards and another new TIME VAULT TALE™ about strange, ghostly apparitions.

If you're planning on attending the fabulous Son of FM Con this May, you'll receive a special preview copy of the new Sci-Fi magazine coming this Summer from Yours Cruelly and FM Publisher Ray (the one who never sleeps!) Ferry called CLASSIC SCI-FI & FANTASY. This new venture into the worlds of Futures Past will thrill & chill you with monsters, mayhem & mirth from the greatest imaginations of the past half-century.

So, On Voyager! We're sure you'll enjoy this issue, even if it is written by a bunch of May-niacks!

Oh, by the way, there is no truth to the rumor that in a recent production of the play DRACULA, over in Paris, the character of Renfield was referred to as a French Frye.

Forrest J Ackerman

DON'T FIGHT IT!

SUBSCRIBE TO FAMOUS MONSTERS OF FILMLAND!

Why struggle with traffic, beasties & crowds at your local newsstand or comic book store? Relax and let us send the World's #1 Classic Screamag, FAMOUS MONSTERS OF FILMLAND, right to your door! Worried about your issues getting mangled in the mail? Fret not, Monster Lover! Since FMoF is no ordinary magazine, this is no ordinary subscription offer. This is a FIRST CLASS subscription offer!

By becoming a subscriber you will:

- **Get your issue about a week before the stores**
- **Get a mint copy from the publisher's advance shipment, personally claw-picked by Ygor & delivered by 1st CLASS MAIL in a heat-sealed plastic polybag with cardboard stiffener to protect it from the cold, cruel world. (Each subscriber copy is processed individually—NO BULK MAIL SHIPMENTS, no flimsy paper wrappers!)**
- **Get your copies for only $2.95 each! (The other $2 is for 1st Class Delivery*)**

Mail this coupon (or xerox) to:

DYNACOMM, SUBSCRIPTION DEPT. FM,
POB 9669, N. HOLLYWOOD, CA 91609.
Make checks/MO payable to DYNACOMM.

YES! Enter my subscription order for FAMOUS MONSTERS Send Me the next 5 monstrous issues by 1st Class Mail for only $29.95 !

☐ NEW
☐ RENEWAL

THIS BOX FOR OFFICE USE ONLY

Enclosed is a __ check __money order __Charge to my __VISA __MASTERCARD

Card Number _____ Exp. Date _____

Signature as shown on card _____ Issuing Bank _____

Name _____

Address _____

City _____ St _____ Zip _____

CANADA & MEXICO: $45 FOR 6 ISSUES. EUROPE & FAR EAST: $60 FOR 6 ISSUES
SEND PAYMENT BY INT'L MONEY ORDER IN U.S. DOLLARS ONLY

GET THE NEXT 6 ISSUES SENT BY *1ST CLASS MAIL* FOR ONLY $29.95!

USE YOUR CREDIT CARD AND SAVE!!!

ORDER BY VISA OR MASTERCARD & WE'LL DEDUCT AN ADDITIONAL 5% OFF YOUR RATE. THAT'S 6 ISSUES FOR ONLY $28.50! CREDIT CARD ORDERS ONLY CAN FAX THIS COUPON TO OUR 24-HOUR FAX ORDER LINE!

818-764-1823

(Sorry, we can't accept verbal charge orders)

* Continental U.S. addresses only. Foreign orders see coupon above for rates. PLEASE USE FORM BELOW, NOT THE CAPT.CO FORM FOR SUBSCRIPTION ORDERS. Credit Card/MO subscriptions begin with next shipping issue. Checks begin with the first shipping issue after check clears. Special ,non-series issues not included, but subscribers will be offered discount rates for special issues.. Sorry, FM Club Discount Coupons can not be applied to subscriptions.

FAMOUS MONSTERS®* OF FILMLAND
THE MAGAZINE OF CLASSIC FANTASTICINEMA
A DYNACOMM Publication • Ray Ferry, President

* Registered Trademark of DYNACOMM

Number 208 MAY 1995

editor-in-chief
FORREST J ACKERMAN

publisher, art director
managing editor
RAY FERRY

assistant to the publisher
GENE REYNOLDS

special photographer
to the ackerman archives
WALTER J. DAUGHERTY

trans-crypt-er
JANET MALLEY

uncredited writing & captions
FORREST J ACKERMAN
RAY FERRY

historical materials:
FORREST J ACKERMAN ARCHIVES

kong-tributing writers & acknowledgments:
ERIC HOFFMAN, FRANK BRESEE, DENNIS BILLOWS,
FRED WOSTBROOK, MARK CARDUCCI,

FAMOUS MONSTERS OF FILMLAND
Number 208. Published 7 times per year (Bi-Monthly regular issues plus Annual Fearbook issue) by Dynacomm; Editorial and Advertising address: PO Box 9669, N. Hollywood, CA 91609. Telephone: (818) 764-9400 • Fax: (818) 764-1823.

Printed in U.S.A. Entire contents ©1995 by Dynacomm.

Mail Order direct (payable to DYNACOMM): Single issues $4.95 plus $2.00 S+H per copy for continental US; Canada add $3.00 S+H per copy; Europe add $5.00 S+H per copy; Pacific Rim add $10.00 S+H per copy. All foreign orders must send International Money Order payable to DYNACOMM in US Dollars only. Allow 3-4 weeks for delivery when paying by check. Contributions are invited provided self-addressed, stamped envelope accompanies submission; however no responsibility can be accepted for unsolicited manuscripts, photographs, artwork or letters. All correspondence is considered available for publication. Nothing contained in this issue may be reproduced, in whole or in part, by any means, without prior written permission from the publisher.

This periodical is offered for sale for the edification of persons interested in preserving the legacy of the classic sci-fi, fantasy & horror genre. Opinions expressed in letters or articles are not necessarily those of the publisher. All photographs and illustrations featured are the property of the copyright owners and are believed authorized for reproduction as set forth within. Any similarities in fictions or non-photographic illustrations to real persons, alive or deceased, is coincidental. Publisher is not responsible for contents or legality of mail order advertisements except items sold and/or manufactured by Dynacomm and its subsidiaries. Publisher is not responsible for typographical errors.

TRADEMARKS & COPYRIGHTS:
Horrorwood, Karloffornia, Dr.Acula, Fearbook, Feary Tale, More Fun Than A Barrel of Mummies, Prof. Gruebeard, Graveyard Examiner, Screamag, Tallowvision, Fang Mail, You Axed For It, Horror Hall of Flame, Mystery Photo, Gallery of Ghouls, The Magazine Monsters Believe In, Mystery Lines, Headlines From Horrorsville, Fantsticinema, Imagi-movie, are trademarks of DYNACOMM and may not be used in any manner without express written permission from the publisher.

"Who was that Masked Man?" Claude reigns in the second big screen adaptation of the tale of the strange loner...the fictional phantom who took poor Christine on a tour of the underground Paris-sites. Another powerful portrait from the palet of Osman Askin.

CONTENTS

6 FANG MAIL
Gorypondence from the United Stakes Poe-st Aw-fuss!

8 A KNIGHT AT THE OPERA
A fond remembrance of Claude Rains—the "Silver Knight" of Horrorwood!

18 WHY COLIN CLIVE HATED HORROR FILMS!
He may have epitomized the role of Henry Frankenstein, but this mad scientist wasn't mad about monsters!

26 ARE YOU AFRAID OF THE DARK?
Nickelodeon TV takes terror by the tales for a new generation of fright fans.

36 THE 1ST FAMOUS MONSTERS AWARDS!
Last chance to cast your vote for the All-Time Best Titans of Terror for our First Annual Famous Monsters of Filmland Hall of Fame Readers' Choice Awards!

36 WHAT IS THE LAUGHTON?
HG Wells chilling tale of genetics gone mad in THE ISLAND OF LOST SOULS.

48 THE SHAPE OF THINGS TO COME!
A mouth watering preview of what's in store at the fangtastic Son of Famous Monsters of Filmland World Convention! Even bigger & better than before!

54 THE PALE ROOM
Another FJA Time Vault Tale of the supernatural.

60 HALLMARKS OF HAMMER
The Titans of Technicolor Terror

64 YOU AXED FOR IT!
Prints Charming fulfills readers' requests.

68 HEADLINES FROM HORRORSVILLE
News & tid-bats from the world of monsterdom!

71 MYSTERY PHOTO
Match your wits (or lose them!) with the Prince of Puns on this unidentified scream scene. Try your hand!

THE PUBLISHER'S CORONER

Dear Reader,

As we approach our 2nd (37TH?) Anniversary (May 28...can you believe it?!) I want to thank you, on behalf of Forry & the whole **FM** gang, for you're un-die-ing support of our efforts to restore "Forry's Folly" for both those who grew up with **FM** and a whole new generation discovering its magic for the first time. From my vantage point I confess a real amazement... Like its predecessor, **FM** #200 was meant to be a "one-shot." Like its predecessor, we've kept going because "You Axed For It!"

We experimented with increasing our frequency and discovered that many readers are missing issues because of the short 30 day on-sale period. It appears our best balance is bimonthly so we'll be publishing **FM** 6 times per year, plus an Annual November Fearbook—7 issues in all. As always we'll continue to bring you the finest, most entertaining Ghoulden Age features you expect from FM. The good news is that each future issue will sport a minimum of 100 PAGES! And no increase in cover price!

In the alternate months we'll be adding a ***new*** FJA/Dynacomm magazine called ***CLASSIC SCI-FI & FANTASY***—a companion to **FM** which will cover the golden age of Sci-Fi films, art & literature. It's like no other SF magazine you've ever seen and we're sure you'll love it!

FM's circulation continues to increase! We're happy to welcome TOWER RECORDS Stores & WALDENBOOKS to our growing family of distributors and we'll be adding several more mainstream outlets in the coming months. Keep looking for us and we'll "watch out" for you!

With worm-est regards,

Ray Ferry
Publisher

This issue is dedicated in memorial to Ted A. Morris Jr.— a great lover of movies and life who had to leave the theatre early and for the last time and who could not stay to see the end of the picture. He will be missed by many and will leave a large vacancy in all our theatre's for all the years to come—FJA

WANTED! MORE READERS LIKE

TED A. MORRIS JR.

MISSIVE OF THE MONTH

I recently had the unexpected delightful experience of discovering "buried treasure" in the basement of my mother's house. Before I reveal what that "treasure" was, I'd like to share with you some of the high points from my life (thus far: aged 42) that have involved movies and the magazine that we all love. At age six, I found the face of King Kong staring back at me from the old wooden magazine rack of the corner drugstore. Fascinated, I picked it up and found the whole magazine filled with pictures of monsters (?), including one on page 15 that I had to skip over quickly, finding it much too scary to look at for any length of time. I read and reread that copy of FM #6 until the cover fell off and the front page detached. It wasn't until two years later that I realized that the issue with Kong on the cover wasn't the only one extant. Around that same time, I saw SON OF FRANKENSTEIN on TV. After the film, I ran out to my father who was working in the garage and pumped him for info on Frankenstein. He had seen some of the movies when he was a kid, but he didn't remember any in which the monster wore a fur vest. I surmised that there must be more than one of those movies and scanned the TV listings daily. Later on, I made my own movies with my parents' 8 mm Kodak Brownie. That led to a career in the theatre (my first professional role being Satan in a Biblical play). One of my fondest dreams was realized in 1974 when I played the title role in DRACULA from a script I co-wrote with the director, closely following the Stoker novel. The most satisfying performance was given for an audience of retarded adults, who were enthralled. When the cast came out on stage after the show for a question and answer period, one of the audience members looked at me, totally amazed, and burst out with "But you're dead! I saw you die!" More recently, I had the enjoyable job of playing the zombie-busting hero in RAIDERS OF THE LIVING DEAD, a feature film directed by former FM contributor Sam Sherman. I mention all these things as a preamble to the discovery of buried treasure, to delineate how large a role the films of fantasy and imagination have played in my life. Last week, I was down in the basement of my mother's house, looking through some boxes my youngest brother had left behind when he moved. I wasn't finding what I was looking for, when my gaze fell on some issues of Famous Monsters, mostly high numbers. "What a coin-

WANTED! MORE READERS LIKE

(L TO R) BRITAIN'S TONY "HELLO, BALL!" MEADOWS & FRIEND

cidence," I thought. "FM has just recently begun republishing, and here are some older issues I've never read." As I continued to dig through the pile, the numbers got lower and lower, until, unbelievably, I began to pull out the very issues I had bought when I was a kid. I was flabbergasted; apparently I had given my entire collection of FM to my brother at some point and had subsequently forgotten about it. I'd had no idea these magazines were still around (I assumed I'd sold them with my comic book collection when I graduated from high school) and here I was, thirty years later, holding in my hands the very copy of FM #6 I'd first bought in 1959! I've been reading an issue a night ever since and have been enjoying myself immensely. Thank you for a lifetime of information and entertainment. Welcome back!

P.S. I'm enclosing a xerox of an editorial from Issue #12. Your prediction of inflation was unfortunately conservative, but just think: Forry's now only five years away from editing FM in the year 2000!

ROBERT DEVEAU
Boston MA

• Your letter probably brought tears to the eye of many an older reader not as fortunate to make such a rediscovery! I believe I'm already the world's oldest living (?) editor but provided you continue to "axe" for it, I'll be at it at age 85 and beyond. And if I can't manage a word-processor at that time, I'll just mind-meld my musing to my protige, Ray.—FJA

A COLLECTOR'S CONCERN

I think that it is absolutely great that Famous Monsters is being published again! With these new issues it's like you picked up right where you left off. You'd never know there was a decade or so in between! You're an old friend, and reading FM feels like being part of something, and I think that is what has set it apart from other magazines. You're heard it before, like a lot of others I was a kid once who used to climb the walls* until the next issue of FM came out. Or I eagerly paced the front porch waiting for my back issues to arrive. Oh, and what is the address of your Ackermansion? You give tours? I've been to LA a couple times and I couldn't find it

CLAIR WAUCAUSH
Canton OH

• Send your body for Saturday morning tours to 2495 Glendower Ave., Horrorwood, Karloffornia. Phone 213-Moon Fan the day before to confirm. Send your mail to me at FMof, POB 9669, N. Hollywood, CA 91609. —Dr. Ackula

REQUEST GRANTED

I can't believe it's taken me over twenty years to write to you! I've been a fan of your magazine since I first bought an issue back in the late '60's. Famous Monsters of Filmland was not widely carried in my neighborhood and I had to travel several blocks to a newsstand inside a subway station to get it. Throughout the '60's and mid-'70's I never missed an issue, including mailing away for the Fearbooks. To be honest , they scared the hell out of me and I loved it! The true love of horror that I have I attribute to you. For the past few years now, I've been putting off writing to you for various, silly reasons. Then, in August, we all lost Saint Peter. I'm still stunned and saddened by this even now. I presently have no way of contacting Christopher Lee. For him to pass on to Prince Sirki's domain without an attempt to write to him would leave me beside myself with remorse. Is there an agency I could mail a letter to that he would get, or, if I sent you the letter, with postage, could you forward it to him? On behalf of your dedicated readers who never took the time to write, let me offer you a wholehearted (minus stake) THANKS!

WILLIAM MASON
Brooklyn NY

• Thanx for the thanks. Write C.L. c/o this magazine. I'll forryward it.-4E

WANTED! MORE READERS LIKE

BRETT CIESLACK

RON CHAMBERLAIN'S PHANTOM OF THE PUMPKIN PATCH & ITS INSPIRATION

LUCKY STUDENTS

I'd like to take this chance to express my appreciation for your contribution to the collective childhood of us Over-Thirty Types. I grew up on comic books and basketball, FIEND WITHOUT A FACE, and all that FM celebrated. The Fantastic Four and the New York Nicks and Zacherley's laughter remain as much a part of me as old black and white photos of my family on Staten Island. And more, I am convinced that my predilection and appreciation for these led (directly or otherwise) to my chosen profession: I'm a teacher: I teach literature and comparative mythology to high school juniors and seniors.

SVENNLNGSEN
Sparta NJ

• How 'bout adding a course in comparative Mythterology for the gals?—4E

MOM, HOW COULD YOU?!

At first the local book dealer around here was skeptical about carrying the new FM, but after selling out of issues so fast, he decided to double his orders. I used to have most of the old stuff, but (everybody—all together now) MY MOM MUST HAVE THROWN THEM OUT. Any clues on where I could find one of the old Creature from the Black Lagoon masks and hands from Don Post, the ones that FM used to advertise? I'd give my left neck bolt to find those. I've been looking for a couple of years and can't find them anywhere. Besides, if I don't find them soon, my landlord said I have to fill in the lagoon I made in the back yard.

(Continued on Page 70.....)

A KNIGHT AT THE OPERA!

the clairvoyant invisible man who reclaimed his head and committed a crime without passion in the lost world!

by dennis billows

In Frank Capra's chilling tale of a modern David fighting mighty Goliath (in the form of a graft-ridden political machine) Senator Joseph Payne, as played by Claude Rains, is referred to as "the Silver Knight." He is basically a man of principle...but a man cast in the mold of compromise. A man unwilling (or unable) to confront and challenge the fabric of his own convictions regardless of their apparent flaws. The role was a natural for Claude Rains...the mantle indeed fitting...for often throughout his distinguished career he would personify such traits in a variety of characterizations. A familiar and beloved personality to FM readers, Ackermuseum Archivist Dennis Billows takes a look back at the memorable moments when Claude reigns!

Rains as a victim of the American Naziz in the seldom seen STRANGE HOLIDAY (PRC, 1942). To Rains' left is the late Martin Kosleck remembered as Raghab in THE MUMMY'S CURSE.

a fallen leaf from the family tree

Larry Talbot (Lon Chaney Jr.) was desperate. He pleaded with his father, Sir John Talbot (Claude Rains), to believe him--he was under the curse of the pentagram, the sign of the werewolf! He turned into an animal and killed people! A decent human being, Larry Talbot was filled with fear and self-loathing.

But neither the words of his son nor the anguish in his eyes affected the no-nonsense parent.

Both were striking looking men. Larry was tall, hawk-faced, with the tortured eyes of a helpless victim. Sir John was short, his head topped by a shock of unruly hair, vital and energetic, with a hypnotizing power in his eyes, and an unquestionable air of command in his bearing.

Because Sir John Talbot did not believe, he strapped his son to a chair, locked the windows, and bolted the door so nothing could come in or out. His son would learn that this evil thing was something conjured up by his mind. There were no such things as werewolves. Oh, he knew the legends and had even recited the ancient rhyme:

"Even a man who is pure in heart and says his prayers by night,

"May become a wolf, when the wolfsbane blooms, and the Autumn moon is bright."

but he didn't believe.

Sir John hurried. As Lord of the Manor, it was his duty to join the townspeople to hunt down the wolf that had killed the young girl, Jenny, and a gravedigger who had been caught in the wrong moon-bright place at the wrong Autumn time.

Larry begged his father to carry a silver-headed cane. To humor him, Sir John took the cane...and thus sealed the doom of the last of the line of Talbot.

Sir John Talbot did not feel that he needed a weapon, he was not afraid of the night...*but he should have been*. For Larry Talbot *could* become that creature of the night, *did* tear apart the ropes that bound him, and in the fog-shrouded forest *his animal form stalked human prey*.

Sir John heard a scream and came to the rescue of Gwen (Evelyn Ankers). He met the man-wolf face-to-face and, with the silver-handled cane, he bludgeoned the animal until it was dead. He hit it fiercely; passionately. And each blow was a blow against a creature that should not exist in the world of reality, the world of Sir John Talbot.

Then he learned to his horror what he had done. Before his startled gaze, the old gypsy fortune teller (Maria Ouspenskaya) uttered these words, not merely words, but a summation of the torture in Larry Talbot's soul:

"The way you walked was thorny, through no fault of your own. But as the rain enters the soil, the river enters the sea, so tears run to a predestined end..."

Before his disbelieving eyes, with her words ringing in his ears, the dead beast transformed itself into his son.

the invisible gray

It was the considerable talent of Claude Rains, who later earned the reputation as an actor who could not give a bad performance, which caused us to feel a father's grief, to understand this man who lived in a black-and-white, right-and-wrong world--a world where there were no shades of gray. And we sympathized with him instead of hating him for it.

In his first movie role he played Doctor Jack Griffin, THE INVISIBLE MAN (1933). In the Realm of Unwrought Things is the version of H.G. Wells's story directed by Robert Florey and starring Boris Karloff which was originally planned. But our version was directed by James (FRANKENSTEIN) Whale and starred Claude Rains who, without once revealing his features until the end, but by voice and impressive personality alone, carried the suspenseful and haunting story by a performance which was such a tribute to his ability as an actor, that we can hardly imagine anyone else in the role.

an actor's life for he

Claude Rains, born in South London in 1889, made his first appearance on the London stage when he was ten years old. He knew then that only an actor's life would satisfy him. So, like a proficient craftsman, he learned everything he could about the profession. He was a callboy, carpenter, electrician, treasurer, stage-manager, general manager, and played occasional parts with evermore favorable reviews. He was on stage at night and during the day taught acting classes at the Royal Academy of Dramatic Arts. In 1926 he moved to and settled in the United States and was playing in such plays as "The Man Who Reclaimed His Head" (which he was later to portray on film) and "The Good Earth."

if at first you don't succeed...

He was given a screen test for the role that John Barrymore later played in A BILL OF DIVORCEMENT but was turned down. In Claude Rains own words: *"I was horrified. I stank. I knew immediately that I hadn't the slightest chance for a film career."* However, when James Whale saw the test and heard that magnificent voice, he knew he had found his INVISIBLE MAN. He is reported to have said: *"I don't care what he looks like--that's the voice I want!"*

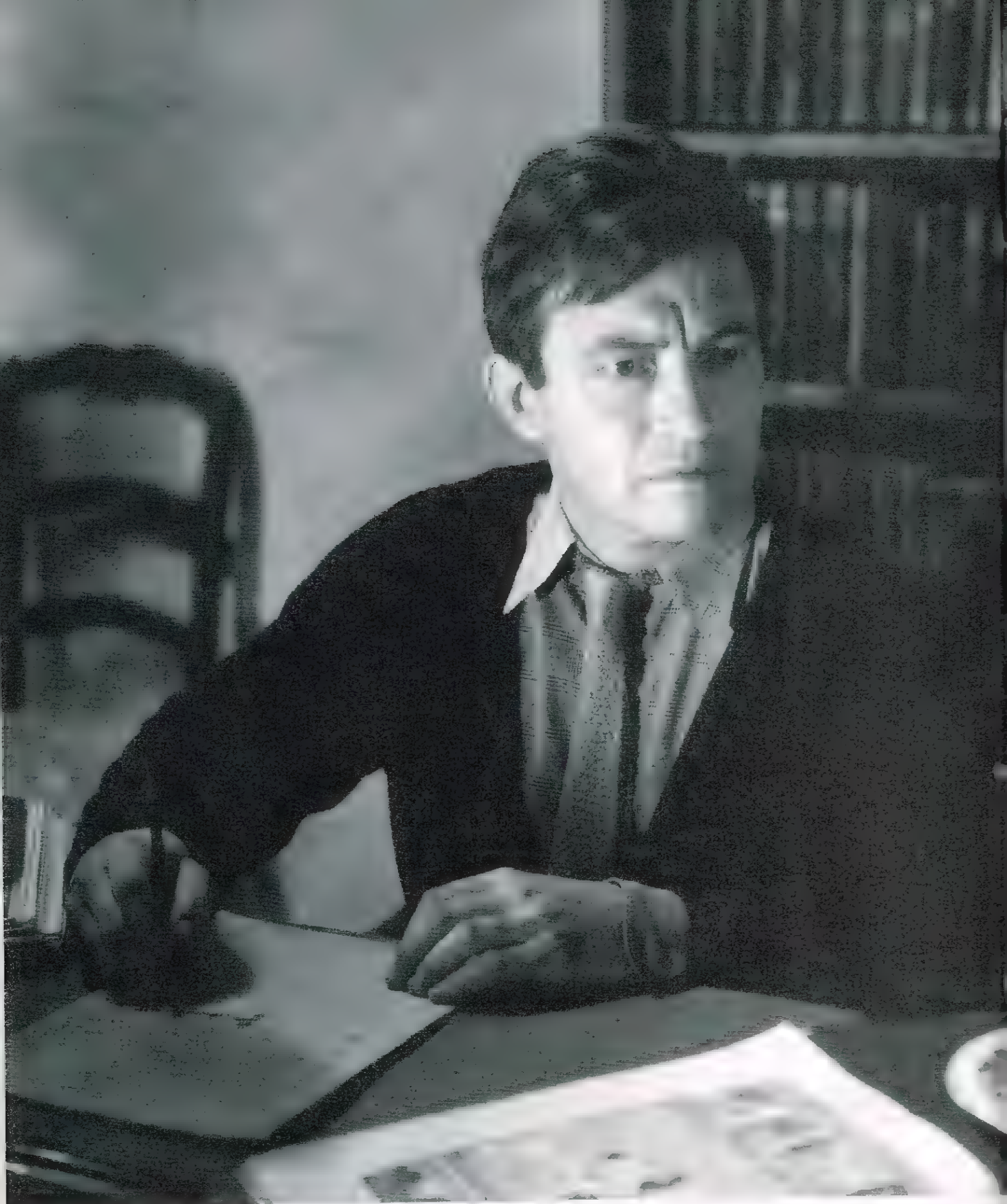
and the critics agreed:

"In his first cinema role, Claude Rains gives an alarming performance, almost as frightening when he is present (in bandages) as when he is not."

Also: "Claude Rains plays the title role and gives a magnificent, terrifying and touching performance merely

As Prof. Challenger, the explorer who discovered THE LOST WORLD in Irwin Allen's 1960 production for 20th Century Fox.

Disturbed by his son's delusions in THE WOLF MAN (Universal, 1941)



THE MAN WHO RECLAIMED HIS HEAD (1934) now has trouble with simple things, like writing a letter—he might have an easier time if he'd move the paper to his left.

Rains as Sir John with Warren Williams on one of the fog-shrouded sets shot by cinematographer Joseph A. Valentine for THE WOLF MAN.

with his voice. Unseen until the very fade-out, he dominates the film completely. Mr. Rains shares with the anonymous technician who created the bizarre special effects the leading honors in the production."

And again: "In an essentially visual medium, Mr. Rains--whose face is never seen until he lies in death at the conclusion of the picture--must create a characterization entirely by his voice. As you know, if you ever have seen him upon the stage, he has a fine, vital, dynamic voice, and thus is able to create the madness, the sense of power, the loneliness and the despair of the madman who cannot be seen and cannot find his way back to normal being."

THE INVISIBLE MAN tells the tale of a young scientist who, after years of experimentation, discovers a combination of drugs that will make him invisible. But what he doesn't know is that one of the drugs will also make him a murderous madman. He runs about the countryside committing murders and wrecking trains with macabre humor just by a touch of his "little invisible fingers."

Dr. Griffin, like his predecessor Dr. Henry Frankenstein, believed that the goal of scientific knowledge was worth the mine-field of danger getting there. Colin Clive stated his beliefs in the original FRANKENSTEIN in this way:

"Have you never wanted to do anything that was dangerous? Where should we be if nobody tried to find out what lies beyond? You never wanted to look beyond the clouds and the stars or to know what causes the trees to bud and what changes the darkness into light? But if you talk like that, people call you crazy...well, if I could discover just one of these things--what eternity is for example--I wouldn't care if they did think I was crazy!"

Griffin's reason was similar:

"Just a scientific experiment at first, that's all--to do something no other man in the world had done. But there's more to it than that. I know now. It came to me suddenly. The drugs I took seemed to light up my brain. Suddenly I realized the power I held--the power to rule--to make the world grovel at my feet!

"We'll begin with a reign of terror, a few murders here and there...murders of great men; murders of little men--just to show we make no distinction."

But murder, even for the most noble of reasons, was still murder--and our sense of justice demands that a murderer pay for his crime. So Dr. Griffin was shot down. His wound was untreatable because he was invisible. At the end he clearly saw his mistake and with his dying breath repented:

"I failed...I meddled in things...that man must leave alone."

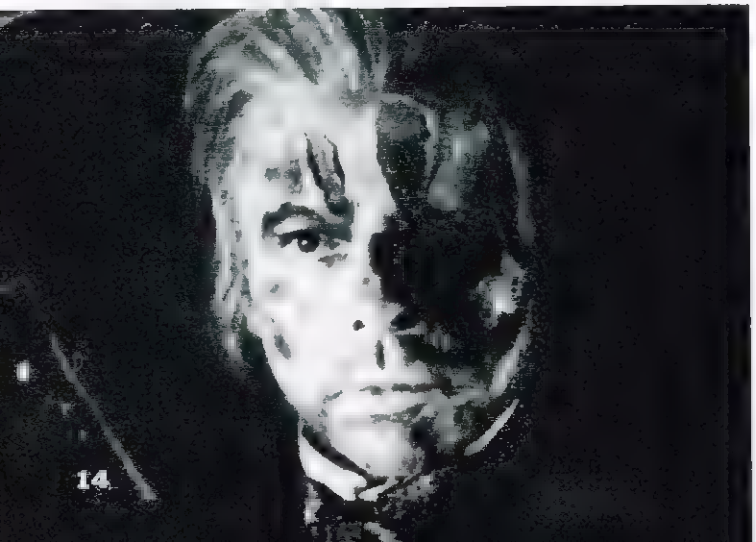
head lines

And so with this last tragic sentence, Claude Rains the actor delivered one of the many key lines of dialogue in cinema history. Just to list a few others in addition to *"Even a man who is pure in heart,"* etc.:

In CASABLANCA he uttered the plot-twisting words: *"Major Strasser has been killed...round up the usual sus-*

With Susannah Foster in the role originated by Mary Philbin, the unmasking scene in Rains' version echoed, tho somewhat wearily, the famous moment in Lon Chaney's 1923 classic. (THE PHANTOM OF THE OPERA, Universal, 1943)

(Below) In the Herbert Lom interpretation for Hammer Films, the phantom's makeup was a hybrid of the earlier two, tho closer to Rains acid-scarred look. THE PHANTOM OF THE OPERA, Hammer



pects," at this turning point in the film he and Humphrey Bogart walk off into the fog-shrouded (again?) airport, at the start of a "beautiful friendship."

In LAWRENCE OF ARABIA if it had not been for Dryden of the Arab Bureau, T.E. Lawrence would not have been sent to Arabia and the course of history would have been vastly different in the Middle East. In answer to the question as to why this minor officer must be sent, Rains replied with the axiom: *"Big things have small beginnings, sir..."*

In the souvenir booklet for LAWRENCE OF ARABIA, a statement about Claude Rains reveals much about the man/actor:

"Claude Rains once promised himself that when he reached the age of sixty he would retire. At sixty, he advanced the retirement age to sixty-five. When he played the role of Dryden he was in his seventies. His own list of favorite screen vehicles are MR. SKEFFINGTON, CAESAR AND CLEOPATRA, CASABLANCA, HERE COMES MR. JORDON and MR. SMITH GOES TO WASHINGTON."

His film credits are extensive; just a list of his fantasy credits are impressive.

all the right movies

THE INVISIBLE MAN (1933).

THE MAN WHO RECLAIMED HIS HEAD (1934) in which he played a struggling writer who went insane in this anti-war propaganda film with Lionel Atwill as the villain.

THE MYSTERY OF EDWIN DROOD (1935) was inspired by an unfinished novel by Charles Dickens. Rains played a respectable man who committed a series of horrible murders. The New York Times stated that he was 'brilliantly repellent.'

THE CLAIRVOYANT (1935) was a fake mind-reader who went over the edge when some of his predictions came true.

THE WOLF MAN (1941).

HERE COMES MR. JORDAN (1941) was an excellent fantasy about a prizefighter who died before his time and was aided by Mr. Jordan, played by Claude Rains, a sort of heavenly efficiency expert, to locate another body to live out the remaining years of his allotted time.

STRANGE HOLIDAY (1942) was explained in Leonard Maltin's excellent "TV Movies and Video Guide" as an "adaptation of Arch ('Light's Out') Obler's play about a businessman who returns from vacation to find U.S. democracy overthrown. Unreleased until 1946, this was originally sponsored by General Motors and intended to be shown only to its employees!"

PHANTOM OF THE OPERA (1943) was more opera than thrills. This film gave Claude Rains one of his best and most sympathetic performances as the acid-disfigured Erik whose unrequited love, like that in PYGMALION and SVENGALI, forced upon the woman he loved everything that was in his heart and soul in an attempt to create something wonderful--in this case the ultimate soprano. But he chose a path of death and destruction to achieve his goals, the hallmark of tragedy.

While Mr. Rains was excellent in the role of Erik, the Phantom haunting the Paris Opera House, the makeup was very disappointing compared to the original Lon Chaney Sr. makeup in the silent 1925 classic. The famed unmasking scene in the Lon Chaney version is still effective to this day, while the vision of the acid-scared face of Claude Rains film causes more gawking

Rains as Dr.Griffen, THE INVISIBLE MAN (Universal, 1933), in his first American fantasy film for director James Whale.

curiosity than real horror. Rains was terrific as the Phantom. At fault was the limited makeup and screenplay which opted to explain Erik's passions as the vengeful result of an acid bath disfigurement inflicted by a greedy rival during an unintended brawl. While this scenario might have been made more effective it proves to be less emotional than the original novelist's conception of Erik having been born during the plague and inheriting his hideous deformity from the infection.

ANGEL ON MY SHOULDER (1946) was a MR. JORDON-like fantasy with Rains on the opposite side of heaven: a murdered convict was brought to earth, given the body of a judge, and tried to foil the Devil before his time was up--before he must return to that place which is hotter than the surface of the sun. You get only one guess who Claude Rains played and it wasn't the convict!

THE LOST WORLD (1960)--oh, to see this movie remade by Steven Spielberg with Sean Connery as Professor Challenger with the special effects developed in JURASSIC PARK! This film had only one saving grace--Claude Rains as Challenger, blustering his way about the remote plateau--pointing his walkingstick at the bellowing dinosaurs and roaring back at them to get out of his way! This story, written by Sherlock Holmes creator Sir Arthur Conan Doyle, was a wonderful read filled with action and adventure as this small expedition hunted dinosaurs across an Amazonian plateau. The silent 1925 film created by Willis (KING KONG) O'Brien was an amazing technological accomplishment (with 49 dinosaurs animated by stop-motion) comparable in its time to our current dinosaur champion, JURASSIC PARK. But the 1960 remake did not use state-of-the-art special effects and the story lacked thrills and chills.

BATTLE OF THE WORLDS (1964) was an Italian film with an eerie atmosphere and Claude Rains, but little else. The plot involves an alien planet on a collision course with earth and humankind's attempts to prevent disaster.

amusement parts

But whether you prefer the quality films he enhanced by his presence (THE ADVENTURES OF ROBIN HOOD, MR. SMITH GOES TO WASHINGTON, CAESAR AND CLEOPATRA, THE GREATEST STORY EVER TOLD), or the fantasy films already mentioned, a Claude Rains perfor-

In a happy mood with Fay Wray in THE CLAIRVOYANT (GB Productions, 1935)

mance is something to enjoy. He was a consummate actor who happened to play in several important fantasy and terror films. By virtue of the amusement in his piercing, wild eyes, the sardonic, half-smile on his thin lips, and that feeling he gave us that he was keeping to himself secret knowledge which he found infinitely amusing, Claude Rains made all his films fascinating to watch.

the actor's craft

In an interview in 1935 in Picture Play magazine, he laughed when he was asked about the diabolic roles he had played:

"Do I mind being diabolic? No! I love all acting. However, I don't want to be eternally evil just because I started in films as a fiend. I'm an actor and don't want horror alone. I think I'm getting away from it, too. In THE CLAIRVOYANT are poignancy, tragedy, and comedy, and the fellow I play is quite sympathetic. In the new picture for Paramount, THE LAST OUTPOST, the stipulation was that it was not to be a horror story."

He added that he tried to live the part when creating a character.

"After working all day you go home, rest a few hours and start to learn the next day's lines. With such a program, when you endeavor to become the man you're creating, it would be quite a strain if the character always was sinister."

His method of studying for a part: *"Analyze the lines, see what's behind them, rip them apart, toss them up in the air a few times, then kick them around the room!"*

final curtain

Claude Rains died on May 30, 1967 of terminal intestinal hemorrhage after an illness of two years. He was 76 years young. He had married six times, made 55 films, received four Oscar nominations, but received no Oscars. This was a man who rose from a $2-a-week page boy to a $1,280,000 movie role (for his portrayal of Caesar in George Bernard Shaw's CAESAR AND CLEOPATRA), the highest salary ever paid a British actor for a single role at the time.

When asked by an interviewer to what he attributed his success, Mr. Rains replied: *"I can play the butcher, the baker or the candlestick maker."*

In that same interview he remarked: *"I hope to go on until I drop. Don't you think it would be nice for an actor to die after a good scene or at the end of a performance?"*

Had he done so, surely the audience would have left the scene with one universal observation—he wouldn't have given a bad performance!

Colin Clive Reveals...

I HATE HORROR FILMS!

horrorwood's venerable "dr. frankenstein" suffered from a common actor's malady!

The saying goes "The more things change, the more they stay the same." For as long as horror has been a subject of the movies, many performers have maintained an aloofness about their identification with fright films. Several prominent figures who will probably be remembered only for their horror roles often said no, no...they didn't do much of that sort of film.

I can think of only 2 ghoulden age actors who never shirked at being typecast as "terrorists"—Boris Karloff & Vincent Price. Dear Boris referred affectionately to the Frankenstein Monster right up to his

Karloff as Clive's monstrous creation in **THE BRIDE OF FRANKENSTEIN** (Universal, 1935)

What evil lurks behind that barrel? His shadow knows! Clive (left) in THE KEY, a mystery of the early '30s from Warner Bros. & Vitaphone. Also starring William Powel.

dying day. He was eternally grateful that "the dear, old boy" brought him fame and that his horror roles kept him gainfully employed. And, even though he'd had a popular career as a leading man for many years, Vincent was proud & pleased to accept a new reign in the now classic terror films he made with Boris, Peter Lorre, Barbara Steele and Basil Rathbone in the 1960's.

The interview with Colin Clive you are about to read was conducted in 1935 around the time he had reprised his role as Henry Frankenstein in THE BRIDE OF FRANKENSTEIN and appeared with Peter Lorre & Francis Drake in MAD LOVE—the tale later retold as THE HANDS OF ORLAC. —FJA

"You may tell me that millions enjoy horror films and that of those millions, thousands appreciate my work in them, and I will tell you that I still hate playing in them."

Colin (Dr. Frankenstein) Clive stubbed the butt of his cigarette with a vigorous twist; then leaned back in his chair with a sigh.

"But," he added, "I do not know how to escape from what you might call the casting curse of FRANKENSTEIN."

"I has always seemed to me that Captain Stanhope, of *Journey's End*, though merely a neurotic product of war, first classified me as an actor in the 'jittering' class. It seemed a far cry from poor Stanhope to Frankenstein who, after all, must have been a trifle mad, apart from the fantastic quality of the Monster yarn.

my spine chillers

"My recent role with Peter Lorre in THE HANDS OF ORLAC, though perhaps a shade less fantastic than FRANKENSTEIN or THE BRIDE OF FRANKENSTEIN, is still frankly in the horror class. I got no more enjoyment or artistic satisfaction out of playing it than I did out of the rest of my spine-chillers.

"I recognize that specialization in a certain type of role can do a great deal to establish the individual screen artist; it naturally does give him an identity and a public following.

"I'm astonishingly sane, Doctor. I believe in this monster, as you call it. And if you don't, well, you must leave me alone." Clive as the impudent young medical student in Universal's FRANKENSTEIN (1931)

"I know that as a screen actor I have not been harmed in the sense of public popularity by these creepy roles. All the same, I have hated doing them. If you ask me why I didn't refuse them, I would say "Because one must first support the man and the artist afterwards.' After all, my business is acting; not producing.

"If a producer says to me: 'Here you are Mr. Clive; another job of horror for you,' what am I to do but play it? I am not worth exactly as much, in terms of cash, to the producer of a thriller as I am to someone who is about to screen a great piece of dramatic art. I don't doubt that, in the ultimate, I might prove to be worth more in the thriller, for this type of picture is invariably a commercial success; at least, so I am told.

shock value

"There is, however, one important point which the actor who, like myself, finds himself in a chain of such films must be concerned. Not every producer approaches the job of producing a thriller in quite the same serious mood as he would a drama. This means that, from the word 'Go,' the writers, art directors, and even the directors themselves, strain every nerve, and stretch every shred of material to the utmost limits in order to produce shocks.

"Questions of feasibility and good dramatic construction are apt to get thrown out of the window while this process of sensationalisation' is going on. As concession after concession is made to the objective of shocking the audience, the characters are apt to take on a certain unreality and the actors called upon to breathe life into them are correspondingly 'harder put to it,' if they are to succeed.

once bitten, twice shy

"The danger of laughs in the wrong places is the greatest bugbear the actor must face in portraying screen horrors.

Clive tries to do in Torin Thatcher in THE KEY, but we know Torin survived, don't we?—to play the magician Sokurah in Ray Harryhausen's 7TH VOYAGE OF SINBAD.

"Then, again, most horror pictures involve unpleasant and, in some cases, painful recourse to grotesque makeup. Karloff could tell you quite a lot about having his mouth and eyes drawn all shapes with fish skin and glue, in order to create suggestions of ugliness and horror in his appearance.

"I have had a taste of this kind of discomfort myself. Believe me I was never more thankful in my life than when Karl Freund told me I was through with my part in THE HANDS OF ORLAC. As you probably know, my part is that of a pianist who gets terribly mangled in an accident and has to have the hands of a guillotined murderer grafted on to his arms at the wrists in place of his own.

"His first impulse, when he recovers, is to try again to play his beloved piano. But he cannot. Clumsy fingers now sprout from coarsened palms. There are not the fine hands which used to thrill the musical audiences who acclaimed Orlac a genius.

two-hour makeup

"Clever makeup men experimented for some time before they succeeded in getting my hands to look sufficiently horrible to suit the director and his cameramen. By the time they were all satisfied they had elaborated a special hand makeup, which took two hours to fix. Two hours each morning, at the end of which my hands looked terrible, and felt much worse!

"The finger joints were built up, the hands had to be almost a quarter larger than normal size. Then, around the wrists, where the surgeon has supposedly grafted them on to their new 'foundation,' ghastly scars were created. How it was done I scarcely can tell, although I watched the tedious process day after day.

ghoulish mess

"I know that my hands were first stained with something green, then with something blue, and then with something white. Meanwhile, the knuckles and palms were built up and coarsened with some kind of wax, over which new skin was laid. The wrinkles in the joints were picked out with innumerable exaggerations traced with an ordinary lead pencil.

"The experience of viewing one's own hands in this condition was in itself a shock. Often, I felt quite sick, and the real hands underneath this awful disguise ached with some unaccountable form of irritation. All day and every day I felt that I would give almost anything to be able to wash away the whole ghoulish mess and forget the rest of the picture.

"Yet, beyond doubt, I shall be told, sooner or later, that many people have seen and enjoyed the picture. The usual letters will doubtless come along thanking me for this, my latest contribution to a public craving for spine-chilling sensation.

"Who am I that I should appoint myself arbiter of their tastes? They want the best horrors, we have them, says Hollywood.

"My only hope is that I may outlive this demand for horror pictures. Then I shall have more time and opportunity to play the kind of dramatic role I like better."

The monster turns on its helpless maker in the tragic conclusion of James Whale's Gothic Masterpiece, FRANKENSTEIN (Universal, 1931)

ARE YOU AFRAID OF THE DARK?

real, honest-to-badness scare stories live on tv's nickelodeon channel

by dennis billows

Everyone is frightened of something. What frightens you? Here are some examples to help you decide. Think about it. But don't think too hard or analyze it too closely. Fear is best kept at a distance.

Preceding page: THE TALE OF THE DARK DRAGON. Above: A scene from THE TALE OF THE WATER DEMONS. (Fotos courtesy of Nickelodeon)

Kelly wasn't afraid until she got lost in "Watcher's Wood," where she was captured by the ghosts of 3 old hags and she faced the evil "Watcher"...who wanted to keep her there forever. Amanda wasn't afraid until she spent the night alone in a haunted house..at least, she thought she was alone. Josh wasn't afraid until, on a dare, he stole something from the amusement park Spook House...and something followed him home to get it back. Amy & Pam weren't afraid when they found the trunk belonging to their Aunt Dora which had been hidden in the attic for years...not until they heard the scratching sound coming from inside the trunk. And Julie dreaded the first day at a new school but she wasn't afraid...until she saw the ghost that haunted Locker 22. Fear is personal. What frightens me might not frighten you. But I know one fear that is universal, one fear that everyone shares.

they only come out at night

When darkness falls we lock our doors. Criminals lurk in darkness. If there are such things as ghosts & demons & ghouls, we know they only come out when the night is darkest. The shadow creatures will hide anywhere. In the darkness of our closets. In the darkness under our beds. That's why some people sleep with the lights on. How about you?

If you are apprehensive in the dark, don't turn the lights out when Nickelodeon's hit anthology series ARE YOU AFRAID OF THE DARK? airs. This program has been called a modern-day ALFRED HITCHCOCK PRESENTS for kids. Its quality stories, outstanding makeup, fine acting & eerie art direction set this series in a class by itself. Attention to detail is an essential part of ARE YOU AFRAID OF THE DARK? If the story requires a graveyard, they go to a real graveyard. Or a real amusement park. Or a real high school. And if a maniacal clown chases a boy thru his house, it appears to be a real house. Much of the time one forgets these are kids acting out a part. You're lost in the story. That's the sign of good cinema. And care.

gore is a gross-out

I've talked with some of the people involved with this program and learned that they are enthusiastic and enjoy doing these programs as much as we enjoy watching them. I asked D.J. MacHale, the co-creator & director of many of the episodes, what his favorite episode was—and I was happy to learn that it was my favorite: "The Tale of Midnight Madness," also known as the NOSFERATU episode. It's not easy to do a show aimed at kids which requires that they be frightened—but not too frightened - D.J. told me during our interview. You can't show gore on Nickelodeon. You can't show much gore on television, period. Besides, gore is a gross-out—it inspires revulsion, not real fear. So how do they scare kids? It's all in how it's approached. After seeing some of the scariest shows, for example, the 5-year-olds had no problem with being scared—it was the 12-year-olds who had nightmares for a week! One episode in particular caused this reaction:

A grinning ghoul by DARK makeup artist Annick Chartier.

If this is a monster, we bet you'd like to be monstered real quick! This is Larisa Oleynik, star of Nickelodeon's THE SECRET WORLD OF ALEX MACK, a gal who accidently gets dumped with a top-secret, genetically-enhanced substance which gives her the mysterious powers to transform herself into a liquid, the power of telekinesis to control the movement of people & objects; generate electricity from her hands...and, when she's scared or embarrassed, she glows-even in the daylight. Certainly FM's kind of girl!

Campfire Ghouls—The members of The Midnight Society from ARE YOU AFRAID OF THE DARK?

Boy, does this guy looked steamed! Another shriek by Annick.

the tale of the hatching

Augie & Jasmine Wilson are starting at a new boarding school. This is a big adjustment for them, especially when they find out that there are a lot of strange rules. For instance, there is a tone system in which unusual tones signify different times of the day, no one is allowed to use a Walkman, and all the students must eat a white, gooey mixture called "Spunge." All of Augie & Jazz's suspicions are realized one night when they uncover the root of the strange rituals at the school and they have to take matters into their own hands to save their lives and the lives of all the other students. D.J.'s favorite makeup effect was used during this episode: One of the children is being held by the headmistress of the school...the child bites down on the finger of the head-mistress...the human flesh is torn...revealing the scaly skin of a lizard beneath! Unfortunately, D.J. MacHale does not see many of the letters that are written about the show. Letters from viewers are normally addressed to personalities—a recurring star or stars of the show. Except for the Midnight Society members who introduce each episode, there are no recurring characters other than a strange person named Dr. Vink, played by actor Aron Tager. But D.J. does remember one letter which was sent. He received it after airing the episode:

the tale of the full moon

Jed Harris & Hughie Downs are pet detectives—tracking down lost pets in the neighborhood. While looking for their latest pet, the end of the trail leads Jed to a dilapidated house, where he finds animal collars on the lawn, raw meat in the refrigerator and a strange man inside. All clues lead Jed to believe that the strange man in the house is a werewolf. In order to prove his theory, Jed sets up his video camera to capture the evidence he needs on tape. Not only does Jed fail to get his evidence but his mother introduces him to her new boyfriend, who is none other than the strange man he suspects to be the werewolf. Jed becomes more determined than ever to expose the werewolf before the werewolf comes after him & his family. After this episode was shown, D.J. received a letter from a young boy who thought the werewolf was terrific BUT he would have been twice as scared, the boy wrote, if they had had TWO werewolves!

the midnight society

The Midnight Society is a group of kids who gather around a campfire to tell scary stories at the beginning of each episode. The current mix of kids has a chemistry which works

A moment of levity from THE TALE OF THE GHASTLY GRINNER (Foto: Jonathan Wenk)

extremely well, and there are no plans to change. The Midnight Society consists of Frank (Jason Alisharan), Tucker (Daniel De Santo), Sam (Joanna Garcia), Gary (Ross Hull), Betty Ann (Raine Pare-Coull) & Kiki (Jodie Resther). The idea of sitting around a campfire and telling stories was so obvious, D.J. told me, but had not been used outside of the feature film THE FOG (1980), directed by John Carpenter. Each week the Midnight Society meets, and each week a different member tells a story intended to scare the others. But there's more to it than that.

reality...what a concept!

Most of the stories deal with problems in which the kids take positive action over whatever frightening situation occurs. They take charge of their own destiny. And how they react is based on reality, on how a real kid would react in the situation. The stories are well-crafted. Look for clues pointing to the ending. Play Sherlock Holmes. For example, in "The Tale of Midnight Madness" the clue was within the movie-within-the-movie, NOSFERATU—THE DEMON VAMPIRE. In the silent film, Jonathan Harker tries to pull the vampire's coffin into the sunlight—for he knows that sunlight will kill the undead creature. Later, when Pete (the hero) destroys the vampire, he uses the knowledge he gained from watching the silent movie—the fact that the vampire can be destroyed by sunlight. **(Or can it? See Innerview With the Vampire in FM #206—Ed.)**

theater in the mind

You won't find slasher movies or gore on ARE YOU AFRAID OF THE DARK? Frankly, like the shower scene in PSYCHO, the most classic scenes of terror do not show graphic violence. Many scenes you thought you saw never really were shown. You're imagination fills in the blanks

more effectively than any camera could. You wind up remembering more than you actually saw on the screen!

For instance, I remember when HORROR OF DRACULA was released in 1958 (on a double-bill with THE THING THAT COULDN'T DIE—remember when we saw two films for the price of one?) seeing a scene where Jonathan Harker drove a stake through the heart of a beautiful vampiress, transforming her into a hideous old hag. I remember seeing the transformation. But it never occurred. Clever cutting left me to create the sequence for myself. Classic horror.

beauty & her beasts

Most of the makeup is fashioned by Annick (pronounced Au-neek) Chartier, one of the most talented makeup artists working in television today. When the staff of "Dark" is asked "How do you create such scary makeup?" their unanimous reply is: "We pick the actor who will wear the makeup...and Annick up behind him!"

Annick has worked on the show all 4 seasons. She started her makeup training in high school, working in her aunt's beauty salon and doing the makeup in school plays. She studied in Paris. But most of what she has learned she has learned from other makeup artists. When she was 14 years old, Annick met makeup artist Bridget McCauthry, who gave her a makeup book. Since then she has persistently sought experience wherever & whenever she could until—after 8 years –she works full-time on ARE YOU AFRAID OF THE DARK?

a wise old (ad)age

But Annick is the first to stress practice. No matter what you do, to be truly good—perhaps some day GREAT—you must practice. She wasn't into monsters. Instead, she gained experience by working on her friends, by aging them. She aged anybody who came along. Annick admires makeup master Dick Smith. He once said that it's easy to create a monster, but try to age someone—that's hard! You don't want the reaction to be "that's a nice makeup." You want it to be "wow, that person is really old!"

terror is money

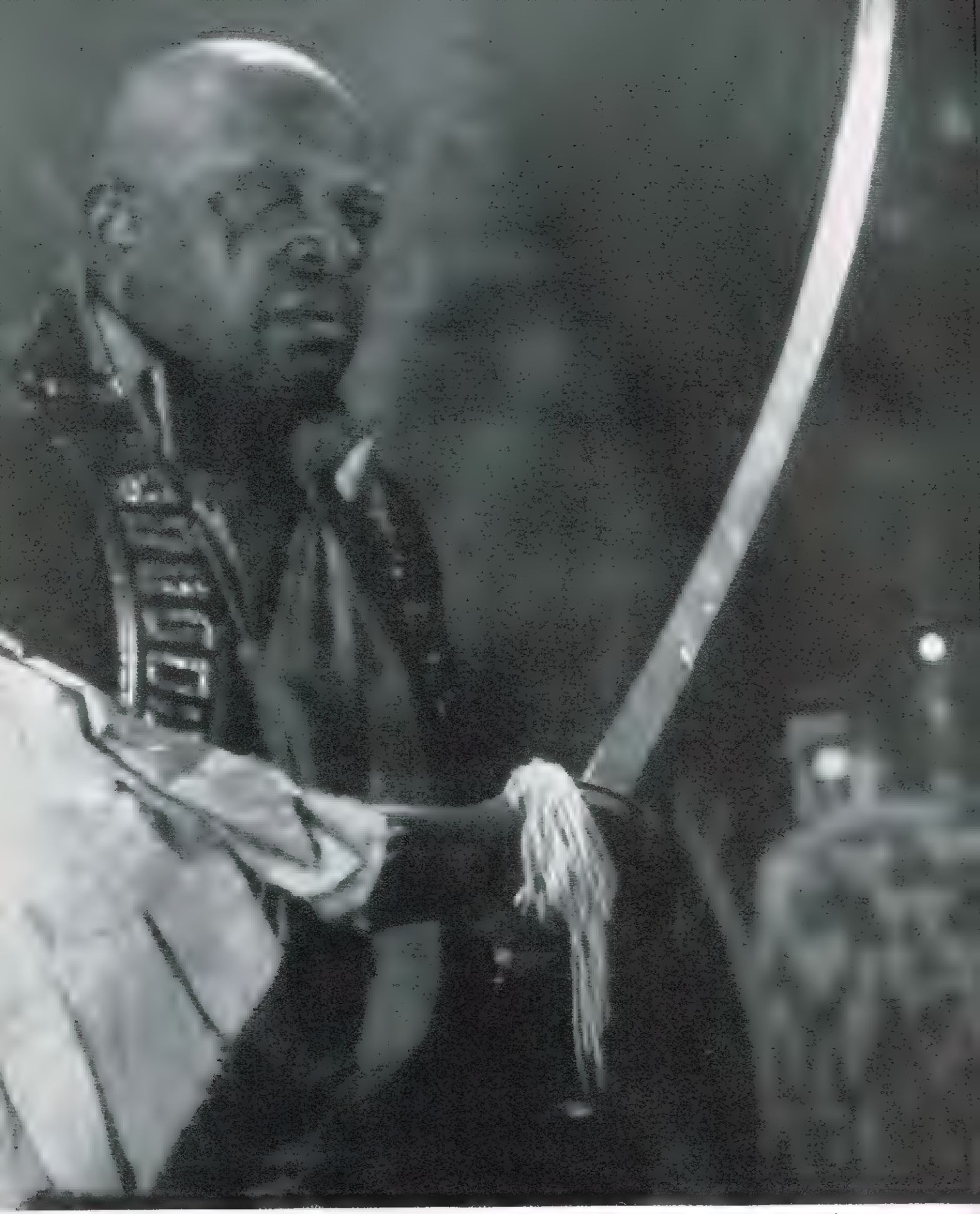
Creation of a makeup character such as a werewolf or vampire or something that has never been seen before—as in the case of a Computer Virus monster—starts with the script. After reading what happens, she speaks with the writer and others to see if they have any ideas. They talk about it. One of the deciding factors is episode budget-- is a creature in one episode more important than the creature in another show? Is one more difficult to do than another? Will it cost more to create? Staying within budget is very important.

frequently plastered

"Don't be disillusioned but be realistic. Creating

One of the group that didn't use Crest. Another scene from THE TALE OF THE GHASTLY GRINNER.

THE TALE OF THE BOOKISH BABYSITTER.



THE TALE OF CUTTER'S TREASURE, featuring special guest Charles S. Dutton as Capt. Cutter.

THE TALE OF THE FULL MOON.

makeup is like working in a carpenter's shop—your hands are in plaster, your nails get ruined, you work with a lot of chemicals. It's a lot of pressure. It's hard work. It has nothing to do with glamour. You have to be able to work under stress but still be creative. "I have my days like every makeup artist—when I sit in front of something and I'm thinking, 'Is this going to work? Is this not going to work?' It's torture! But after it's over, I'm ready to do it again!"

straight to the point

Almost every episode deals with a kid taking positive action. Sometimes they save the lives of their friends & family, while at other times they prevent tragedy from happening. They use their ingenuity to overcome adversity. Important lessons are learned, yet that does not interfere with a good story. That's what I like most about this show. Try writing a story with a point without being boring or preachy. It's not easy. Yet ARE YOU AFRAID OF THE DARK? tackles this almost every week. How about you? Have you asked yourself that question? ARE YOU AFRAID OF THE DARK?

ARE YOU AFRAID OF THE DARK airs on the Nickelodeon Cable Network. Check your local listings for time & channel—Pub.

THE ISLE OF LOST SOULS

genetic engineering goes 'way off the track in hg wells' tale of terror!

A recent TV news article told of experiments in Europe to mutate the genes of common pigs to make their DNA compatible with humans in the hopes of growing replacement organs for transplant surgery. As we reach the dawn of the 21st Century (according to a ridiculously outdated calendar) the science fiction of only a heartbeat ago is fast becoming the hard science of today. Are we on the verge of a brave new world? Or grave new world? Has the infant Dr. Moreau been born?

Read on, if you dare, and consider the warning in HG Wells' somber tale of genetic juggling. Then see Horrorwood's filmic adaptation as brought to life by the incomparable Charles Laughton and Bela Lugosi. Are we meddling in things man was meant to leave alone? What will be The Law? —RF

Parker (Richard Arlen) finds himself an unwanted passenger bound for the island of Dr. Moreau. THE ISLAND OF LOST SOULS, Paramount, 1932)

shipwrecked

Fog!

Mystery & tragedy at sea.

As the freighter Couena crashes blindly thru churning ocean waves, a nearby derelict is dimly sighted. An unconscious man clings miraculously to the battered hull; at any moment his grip may slacken and consign him to a watery grave in the fathomless depths of Davy Jones' locker.

"Derelict afloat with a man aboard!" shouts a tall man in a white suit as the lifeless ship approaches the Covena.

A rowboat is dispatched and the lone survivor rescued. Carried aboard the Couena, the man in white has the stranger taken to his cabin where he is given medical care & rest.

Upon regaining his senses, the Stranger, Edward Parker (Richard Arlen) abruptly raises his head, screaming, "Ruth! Ruth!" The man who pulled him thru the aftermath of his ordeal stands beside the bunk, calming him.

"Easy, old man," he says. "Easy . .. easy."

Soon the wild glassy-eyed expression drifts from Edward's face, his delirium subsides and the physician introduces himself as Montgomery (Arthur Hohl).

"Where am I?" inquires the bewildered Edward.

Montgomery replies, "Aboard the Couena. We picked you up adrift."

"Where are we bound?"

"Apia," he answers, referring to a small but amply populated island in the South Seas.

"Apia?" he echoes happily. "I'm in luck. That's where I was bound when my ship went down."

"The Lady Vain?"

"Yes."

Montgomery adds, "We picked up her S.O.S."

Learning that the ship has a wireless transmitter, Edward asks to send a message to someone.

"Her name is Ruth?"

"Why . . . yes. How did you know?" Edward asks, puzzled.

"You were calling her name while you were in your coma."

"She's my fiancee."

Montgomery gives him a blank sheet of paper and Edward writes his message to Ruth Thomas in Apia. Montgomery reminds Edward that he must rest, but he declares that he feels entirely recovered.

"Thanks to you, Doctor—" he adds. "You are a doctor, aren't you?"

"At least I was, " Montgomery sadly replies. "Once upon a time."

He leaves to send the message, and, as he departs from the cabin, Edward hears the sound of barking dogs, howling creatures & snorting beasts outside on the deck.

M'Ling doen't care for the rough treatment he's gotten from the ship's captain.

Later, at the Apia Administration Center, a notice is posted before a large crowd of natives, and they swarm around to read it. It is an obituary notice, listing the passengers of the Lady Vain who were lost at sea. Amidst a number of other names, EDWARD PARKER is seen, unnoticed by everyone except one young blond girl, Ruth Thomas (Leila Hyams). She mournfully departs, returning to the Hotel Continental. Moments later, however, the wireless message from the Couena is received, and one of the native girls is sent to deliver it. The dark-haired girl races thru the dusty, sweltering street, dashing into the Hotel, and gives the message to Ruth. As the girl races out again, Ruth opens the wire and finds it to be from Edward. Relief & joy flood her face. He is to arrive in a few days, aboard the Couena. Smiling she refolds the message.

a floating zoo

Before long, Montgomery decides to take the now recovered Edward on a tour around the deck.

"Well, how do you feel?" Montgomery queries.

The clean-shaven Edward replies, "How do I look?"

"Better. "

"Then that's how I feel."

Edward gazes around the deck, and surrounding him he sees rows & rows of cages, in which various creatures pace to & fro impatiently. The two pass lions, tigers, hyenas & even domestic animals such as pigs & dogs, and Edward walks past a cage from which the hand of a gorilla springs forth, seizing his shoulder unexpectedly. Edward swiftly wriggles free from the creature's grasp.

"I thought I heard those things, " he says. "What is this, a floating zoo?"

"In a way," replies Montgomery.

Presently Edward sees the skipper (Paul Hurst) approaching, and he goes to him, saying, " I want to thank you, Captain—"

"This is Capt. Davies," volunteers Montgomery. He tells Davies that Edward is the survivor who was rescued, but Davies doesn't seem to recall. "Why wasn't I told about him?" the ill-humored Davies demands.

" I tried to wake you, " Montgomery explains, "but . . . you were drunk. "

"And why shouldn't I be?" Angered somewhat by the revelation of his condition, Davies expresses his resentment by cursing Dr. Moreau, to whom the animals are to be delivered. "Moreau's island stinks all over the South Seas!" he snorts drunkenly.

Montgomery comes to the rescue, defending Moreau's name: "Moreau is a great man & a great scientist."

"He's a grave robbin' ghoul, that's what he is!"

Edward sneers, "You're drunk!"

Edward learns that Moreau is soon to arrive, and he inquires

about the mysterious doctor, but Montgomery & everyone else are reluctant to elaborate.

Soon a curious-looking man (Yetsu Komai) with long shaggy hair & drooping shoulders enters the scene, carrying in his hands buckets of water. As soon as he passes Davies, he is stopped by the unruly skipper.

"What you got there?" Davies queries.

"Slop for dog," the native replies.

"You're on the wrong deck, you fool!" he growls, shoving the helpless native about, and, as a result some slop splashes on his pant legs. Davies notices this and strikes the native severely, knocking him backwards onto several sacks of cargo. There he lies, unconscious & stunned.

"Leave him alone!" Edward protests. "You're drunk!"

Davies hisses, "Drunk, am I?"

He furiously attacks Edward, swinging his fists, but Edward dodges the blow in time. Then Edward slams his fist into Davies' face, hurling him backwards in a stupor. Edward goes to the native, trying to revive him, and he shakes him into consciousness once more.

"You're all right," says Edward.

Edward happens to move the man's snarled hair aside just enough to reveal his pointed, canine ears. He stands there agape, and the native shakes his head in a doglike fashion, leaping up with a monstrous growl. He leaps vehemently at the unwary Davies, but Montgomery calls out to him:

"M'ling! Go forward & stay forward! "

M'ling stops nearly in midair, meekly obeying his master's orders. Edward is perplexed by the bizarreness of everything.

"Who was that?" Edward asks.

Montgomery says mysteriously "M'Ling, my servant—that's all."

Charles Laughton in a candid moment between the scenes.

unexpected guest

Later, after Davies has recovered, a small barge pulls up alongside the Covena, and the cages are lowered onto its deck. Within the boat sits a fat, serious man

(Charles Laughton) wearing a white suit, with a small mustache & equally small beard. Davies drops the cages carelessly onto the smaller boat, and sighs, glad to get rid of them.

"Overboard with the whole mess of It, Lem!" he grunts.

Edward sees Montgomery getting aboard the small barge, and he notices the burly gentleman.

"Is that Moreau over there?" Edward asks Hogan, one of the mates.

"Yeah," he says. But when Edward asks him if he knows anything about Moreau, he refuses to answer.

"Hogan!" Davies shouts. "All free & clear?"

"All clear!"

"Cast off!"

As the Couena slowly starts to depart, Davies tells Moreau, "Well, that's the last of them, Moreau, and this is the last time I'll ever put in here!"

"You're getting off here," Davies tells Edward.

Edward, surprised, replies: "No, I'm getting off at Apia. "

"You're getting off here!"

WithL that, Davies knocks Edward out, thrusting him over the rail onto Moreau's barge. The Couena gradually sails away and Moreau excitedly objects.

"What about this man?" he shouts.

Laughing, Davies replies, "Finders, keepers."

"You can't do this, Captain, we can't have this man!"

In utter defiance of Moreau's objections & protests, Davies' freighter vanishes into the onrushing curtains of mist, and Moreau's voice is drowned out by the sound of the Couena's foghorn.

Finally Edward revives to find himself en route to the Isle of Dr. Moreau, somewhere in the South Seas, and Montgomery, seeing that he is awake, introduces him.

"Parker, this is Dr. Moreau."

Edward admits that he already knows the Doctor's identity, and Moreau morosely continues to row the boat. Edward looks about him and sees a dozen savage, bestial men aboard, evidently Moreau's servants.

"This is most unfortunate," Moreau groans. "We sight a ship only about once in a twelvemonth. You can take Montgomery & the schooner for Apia in the morning. I can give you enough of . . . a crew." Turning, Moreau sees several of his slaves tampering with the cages, and he cries, "Get away from those cages!"

The servile creatures obediently back away from the cages and idly grope around the barge.

Before long, the barge nears the island port, and the weird, unusual natives there scamper around, seeing Moreau's barge. At last, it docks at the makeshift pier, and Edward surveys the isle. It appears to be nothing but an ordinary jungle island, except for the magnificent mansion enclosed by an iron gate, towering above everything else on the island. They climb onto the boardwalk, and the natives begin to unload the cages.

"The dogs first," instructs Moreau, "then the monkeys & cages."

Moreau is angered by Lota's regression

Montgomery tells Edward, " I'll stay on board with you until morning," but Moreau immediately interrupts.

"I'm taking him up to the house."

"You can't do that!" exclaims Montgomery in dismay.

Moreau contends, "I have something in mind."

Moreau leads Edward up the winding path toward a cavern entrance, and along the way he warns Edward, "Don't be frightened by the things you see here. Remember, you are an uninvited guest."

"Yes," he acknowledges.

mysterious island

The two, with Montgomery tailing behind, enter the weird & remarkable cavern, and Edward looks about the serpentine maze in wonder. "Curious, isn't it", Moreau remarks. "This cavern was once the crater of an old volcano . . . very fertile."

Edward inquires as to how the plants grew there, and Moreau explains that the seeds were carried by the wind, across hundreds of miles of ocean. Presently they emerge, and they continue the journey thru the jungle. Several of the misshapen natives swarm around them, and Moreau swiftly snaps his snakelike whip, slicing the underbrush. The natives flee, dispelled by Moreau's skill with the whip, which startles Edward.

"Don't be alarmed," says Moreau. " It's a hobby of mine. I learned it as a boy in Australia. "

Moreau sights another native, hiding above in a tree, and he deftly snaps the whip once more. The frightened man drops from the branches, landing on all fours, and scurries away into his jungle home. Moreau swings his symbol of authority a final time, and the last curious native scampers into obscurity.

"There is my house," Moreau says, pointing to the elephantine structure stretching over the estate.

They finally reach the main gate, and Moreau unlocks the barred entrance, sliding it aside to permit their entrance. After they have locked the gate behind them, Edward notes that a piglike native, his bare belly sagging over a loincloth, is peering between the bars at them.

"Strange looking natives you have here," comments Edward.

Moreau, smiling enigmatically, changes the subject.

"You'll be wanting to have a cold shower, I take it, before dinner."

Edward agrees, and they all wash for the meal. Before long, Montgomery, Moreau & Edward are gathered around the table.

Bela Lugosi as the Sayer of the Law.

and M'ling serves the feast. After the meal, Moreau leans back in satisfaction, drinking a glass of brandy. He turns to M'ling. "M'ling, you may take everything."

Faithful M'ling takes the scraps away, and suddenly a horrifying series of moans rolls thru the air. M'ling freezes momentarily, and a worried expression creeps across his canine features. Edward is thinking of asking Moreau about the meaning of the moaning, but before he can, Moreau reminds him:

"You are a man of discretion, Mr. Parker."

Edward is silenced before he can utter a sound.

Moreau says, "That's all, M'ling." Edward starts to get up, but he is admonished.

"I would much prefer, Mr. Parker, that you do not leave the room."

Moreau & Montgomery depart, walking along a path away from the diningroom.

weird woman

"I am taking her to him," Moreau whispers. "You & I don't count. I wonder how she will respond to Parker? Has she a woman's emotions & impulses?"

Moreau reveals that he is going to discover if Lota, the Panther Woman, is fully human. Montgomery departs, heading for the laboratory, and Moreau walks on, reaching a secluded area. There, among other structures, is a small building whose doors & windows are barred & locked. Moreau goes to a door, unlocking it & entering and, closing the door behind him, he calls out softly, "Lota, come here."

From out of the darkness a shape, slim & graceful, appears, and it is revealed to be Lota (Kathleen Burke), whose raven tresses & feline movements are curiously catlike—smooth & sleek & elegant.

"Lota, I have taught you many things," Moreau tells her. "All that you know, I have taught you, but now I'm going to let you learn something for yourself. A man has come from the sea. I will take you to him, Lota. I want you to talk to him, but you are to say nothing of me, or the Law, or the House of Pain."

Moreau takes her by the hand, leading her out of her own accord, and the two go along a row of cages. From between the cages emerges another abominable native, a coarse and half-savage creature who follows close behind Lota & Moreau. Soon, Moreau turns and sees the native, and he swings his whip above his head, striking the earth before him with it.

"Get away. Get away, I say!" Moreau shouts.

Moreau laughs as the native scuttles into the underbrush, and they continue. A few moments later, they reach the house, and Moreau gently prods Lota within.

"Go in, Lota," he says.

The two enter, and Edward, seeing Lota, rises from his seat. Moreau proceeds to introduce her:

"This is Lota. Pure Polynesian. The only real woman on the island."

Edward smiles and says, "How do you do." Lota shyly smiles, and Moreau departs with the excuse that he has some work to do, but he secretly returns to spy on the two inside.

"Won't you sit down?" Edward asks.

Lota quickly seats herself beside Edward, who seems to enjoy her companionship.

"Cigarette?"

"No, thank you."

Edward looks wonderingly at Lota, who does not appear to be Polynesian.

"This is all very strange to me," he says. "Where is your home?"

"Home?" she repeats confusedly.

"What island did you come from?"

"This my home."

"It can't be," comments Edward. "You're not a native of this island. You don't look like the others. You must've come from somewhere. Did Dr. Moreau bring you here?"

Lota refuses to answer, but she places her head upon his shoulder. Moreau, watching outside, is now positive that Lota will not reveal his secret, and he starts to leave. Just then, Montgomery bursts out of the nearby laboratory, and he sees Moreau. "Moreau!" he shrieks. "Quickly! Please!"

the house of pain

Moreau dashes up the stairs, and he and Montgomery rush into the laboratory again. There is evidently some disturbance

"Your convinced that this thing on the table is human? Do you know what it was when I began with it—an animal!" Dr. Moreau shows off his handiwork to the horrified Edward parker. (THE ISLAND OF LOST SOULS, Paramount, 1932)

whispers, "I wish you not go away. You come back again?"

Before he can answer, the conversation is smashed by indescribably terrifying groans & screams. Lota huddles close to Edward, trembling.

"What's that?" he shouts, leaping to his feet.

She chatters, "The House . . . the House of Pain!"

Edward dashes toward the door, and Lota tries to stop him.

"No, no! It's nothing!"

Ignoring her, Edward races outside, following the screams to their source –Moreau's laboratory. He swings open the door and, looking in, sees Moreau & Montgomery operating on a conscious native patient! They are cutting slices of flesh from the wretch's body while he screams in vain.

"Get out!" the startled Moreau screams violently. " Get out!"

Edward, nauseated & sickened, turns, stumbles down the short stairway. He goes to Lota and tells her what is happening.

"They're vivisecting a human being!" he cries in horror. "Cutting a man to pieces! You & I may be next!" He grasps her by the hand. "We're getting away from here! We'll take Moreau's boat and get away!"

race for life

The two rush away to the gate but find it locked, and Lota, eager to escape Moreau and win Edward's love, offers to guide him to another exit. Arm-in-arm, they dart out of the open gate, bursting into the forest. The sky is becoming darker every moment. As they run thru the jungle & the underbrush, a gigantic crowd of the beast-like natives pursue them, and presently they are surrounded by scores of hairy, frothing, grunting, slavering, growling "Beast Men". Most are simply curious but one ferociously attacks Lota and Edward. Edward beats the creature away. Chilling, grunting voices in the dusk declare:

"Man from sea! Man from sea! They are like Him!"

Edward & Lota are swept as tho by a rolling ocean wave into the center of the teeming, onrushing crowd. Edward is startled by the bestiality of the horde . . . the claws, the hooves, the snouts, the pointed ears, the excessive body hair. The animal-like natives debate for a brief moment in snorts & growls, then begin to close in ominously on Edward & Lota. Angry, teeth-bared faces surround them, when the air is suddenly rent by the ringing of a massive gong. The subhumans halt abruptly and Edward whirls to see Moreau standing majestically upon an earthen

platform, the gong beside him. In his hand is his tailisman of terror, the sleek black whip, at the sight of which the natives cringe with remembered fear & pain.

the "law"

"What is the Law?" Moreau roars with fury.

A wolflike native (Bela Lugosi), dressed in a tattered suit, strides forward, and turns to face the other saveges. Ritually, he recites:

"Not to run on all fours; that is the Law. Are we not men?"

The Beast Men dutifully echo in unison, "Are we not men?"

"Not to eat meat: that is the Law. Are we not men?"

"Are we not men?"

Moreau strikes the gong and racks his whip, then bellows once more: "What is the Law?"

The lupine Sayer of the Law, his bestial features all but obscured by a huge black mass of bristly hair & beard, continues the sacred chant:

"Not to spill blood, that is the law. Are we not men?"

The obedient natives repeat, "Are we not men?"

Now the chant takes on a minor note. The natives moan its words almost mournfully:

"His is the hand that makes."

"His is the hand that heals."

Finally, they cry sorrowfully, "His...His is the House of Pain!"

Edward & Lota look on in amazement as Moreau strikes his whip against the ground. The terrified natives scatter, babbling & growling, dismissed by Moreau, who is apparently looked upon as their God. He goes to Edward.

moreau's secret

"I didn't think you were idiotic enough to leave, " Moreau says.

"What makes your natives so . . . unusual?" Edward asks. Then, before Moreau can reply, he asserts, "I saw you vivisecting a man!"

"You are entirely mistaken, Mr. Parker," Moreau replies.

He apologizes to Edward for frightening him, and offers Edward his pistol as a token of friendship.

"Now I am unarmed," says Moreau. "Please be good enough to come to my house."

He convinces them that he will explain everything at the house and that he does not wish to harm them. Edward takes the pistol and he & Lota follow Moreau thru the jungle. Moreau clears the way with his whip, and they return to his estate. Their trek terminates at the barred gate, which Moreau slides aside. Moreau enters the courtyard, followed by Edward & Lota, and M'ling closes the gate after them. Moreau sends Lota away, and he & Edward walk slowly thru the court toward the laboratory. During this short but meaningful joumey, Moreau begins to describe his career:

"I started with plant life in London twenty years ago. I began with an orchid. I stripped a hundred years of evolution from it, and soon I had no longer an orchid, but what an orchid will be a hundred years from now."

Moreau points to the gigantic orchids & lilies, calling Edward's attention especially to the asparagus of the future---a 6' stalk on which appears to be forming a humanoid face. Edward inquires as to how this was possible, and Moreau explains that it was simply thru a minor correction in a germ unit.

Walking on past a row of cages, he says, "Man is at the present climax of evolution. I went on just as my work led me, letting my

Parker is stunned by the groans he has heard coming from outside the residence. Moreau warns him that he is an uninvited guest and as a "man of discretion" can be trusted not to interfere with the island's "society."

imagination run ahead of me. Then one day a dog escaped from my laboratory, and I was forced to flee London, with the jurors & people at my heels. Along the way, I picked up Montgomery, who was facing a prison term because of a professional indiscretion while a medical student." He points to a tiger pacing to & fro in a cage. "I was still in London when I began working with that."

Moreau continues, adding that shortly afterward he & Montgomery came to the island and took on the "profession." He declares himself a vivisectionist, striving to, and usually succeeding, in stepping up the process of evolution. As the two enter the laboratory, Moreau continues his description:

methods of the madness

"I use plastic surgery, blood transfusions, gland extracts, ray baths."

Moreau shows Edward a singular apparatus, a semi-spherical dome from which protrudes a spiral, metallic coil. It is one of his ray baths.

"With these," says Moreau proudly, "I wiped out hundreds of thousands of years of evolution. And from lower animals I have made— well, see for yourself, Mr. Parker."

Moreau calls attention to the wretch strapped upon the operating table, remarking that it is now semi-human.

"You're convinced that this thing on the table is human?" Moreau asks.

"Its cries are human," observes Parker.

"Do you know what it was when I began with it? An animal," Moreau informs him.

"An animal...like... those in cages outside? Then those creatures I saw in the jungle—"

"Are my creations," Moreau states matter-of-factly, completing Parker's sentence.

Edward is impressed, bu t expresses his pity for the victims of Moreau's "black art."

"Of all things vile, Moreau..." Parker admonishes, cut off by Moreau in mid-sentence.

"Spare me your youthful horrors!"

Edward, still wary of trickery, remarks that the Beast-Men can speak, altho animals cannot, but even for this Moreau has a ready answer. "That was my greatest achievement —articulate speech controlled by the brain!" "It takes a long time & infinite patience."

Moreau waves his hand toward a wall of cages against the wall, in which are imprisoned many struggling "manimals".

"These are some of my less successful experiments," Moreau continues grimly. "They are imperfect. They supply the power for other, more successful experiments. Each gets nearer & nearer."

Edward is now convinced that Moreau is telling the truth, and that he has elevated common animals to the status of half-human beings. While Edward is thinking about this, he learns of Moreau's Frankenstein-like nature as the scientist inquires:

"Mr. Parker, do you know what it is to feel like God?"

* * *

Don't miss the exciting conclusion (and more rare photos!) in Famous Monsters #210!

FM REMEMBERS

VINCENT THE VENERABLE

It was always evident Vincent Price enjoyed being a star and this quality, combined with his humor and easy going nature, made him a favorite guest in TV Land. Here he appears in 1952 on the CBS game show "Pantomime Quiz" with Emcee Mike Stokey. Other guests on the program (L to R) are Alan (THE TIME MACHINE) Ladd, Hans Conried, and Robert Stack. (Foto courtesy Fred Westbrook)

THE RETURN OF THE WORLD'S GREATEST IMAGI-MOVIE CONVENTION!

Son of FAMOUS MONSTERS OF FILMLAND

HORROR, SCI-FI & FANTASY WORLD CONVENTION!

MEMORIAL DAY WEEKEND

MAY 26, 27, 28 1995

AT THE

SHERATON UNIVERSAL

UNIVERSAL CITY, KARLOFFORNIA!

Movie fans of the world unite! Get ready for a weekend that will make history as The Aurora Monster and Famous Monsters of Filmland roll out the red carpet (blood red, of course) and hold court for a stellar congregation of imagi-movie royalty!

Like our unprecedented 15th Anniversary Convention in Washington D.C. in 1993, this Event will again feature what Robert Bloch characterized as a "living museum of horrors." This year we've added even more to see and do with an expanded fantastic memorabilia museum, the wedding of Frankenstein's monster & his Bride, the 1st Annual Famous Monsters of Filmland Hall of Fame Awards Dinner and a Monster Saturday Night Stage Show that will pop the eyeballs right off your head! Read on for a synopsis and make your plans to attend! Remember, there are different prices for each day!

For only the second time in history at a fan convention (the first was at the 1993 FM Con!) the original Horrorwood "Bat Pack"—Forrest J Ackerman, Ray Harryhausen and Ray Bradbury will be reunited for the Son of FM Con! (This is very probably the last time we'll be able to schedule these legends all together for a convention so don't miss it!)

GUEST STARS GALORE!

MORE CELEBRITY GUESTS THAN ANY OTHER SHOW OF ITS KIND!

3 INCREDIBLE DAYS! STARRING

An Unprecedented Event!!! The *RETURN* of the HORRORWOOD BAT PACK!!!

FORREST J ACKERMAN • RAY BRADBURY • RAY HARRYHAUSEN

AL "GRANDPA MUNSTER" LEWIS! • ADAM "BATMAN" WEST!

"THE OLD, DARK HOUSE" "THE INVISIBLE MAN" STAR
GLORIA STUART

ACCLAIMED IMAGI-MOVIE AUTHOR
RICHARD MATHESON

WORLD'S MOST POPULAR SUPPORTING ACTOR
WILLIAM SCHALLERT

KARLOFF'S "BEDLAM" CO STAR
ANNA LEE

"GREMLINS" "MATINEE" DIRECTOR
JOE DANTE

"AMERICAN WEREWOLF IN LONDON" DIRECTOR
JOHN LANDIS

TV'S ORIGINAL HORROR HOSTESS
VAMPIRA

"MAUSOLEUM" "SURF NAZIS MUST DIE!" CULT STAR
BOBBIE BRESEE

FM'S GOLDEN AGE RADIO HISTORIAN
FRANK BRESEE

THE TALL MAN FROM "PHANTASM"
ANGUS SCRIMM

"THE CROW" CREATOR
JAMES O'BARR

"TARANTULA" "REVENGE OF THE CREATURE"—SCI-FI'S FAVORITE HERO
JOHN AGAR

"THE DAY THE EARTH STOOD STILL" STAR
BILLY GRAY

"WAR OF THE WORLDS" STAR
LES TREMAYNE

"WAR OF THE WORLDS" & "ROCKY JONES, SPACE RANGER" STAR
ANN ROBINSON

"MIGHTY JOE YOUNG" STAR
TERRI MOORE

"THE HIDEOUS SUN DEMON" STAR
ROBERT CLARK

"THE WOLFMAN" "DONOVAN'S BRAIN" SCI-FI SCRIPTER
CURT SIODMAK

"CANDYMAN" AUTHOR (Tentative)
CLIVE BARKER

QUEEN OF THE SCREAM QUEENS
LINNEA QUIGLEY

ORIGINAL "MONSTER MASH" CREATOR & RECORDING ARTIST
BOBBY "BORIS" PICKETT

"AN AMERICAN WEREWOLF IN LONDON" STAR
DAVID NAUGHTON

TV "TALES FROM THE CRYPT" DIRECTOR
BILL MALONE

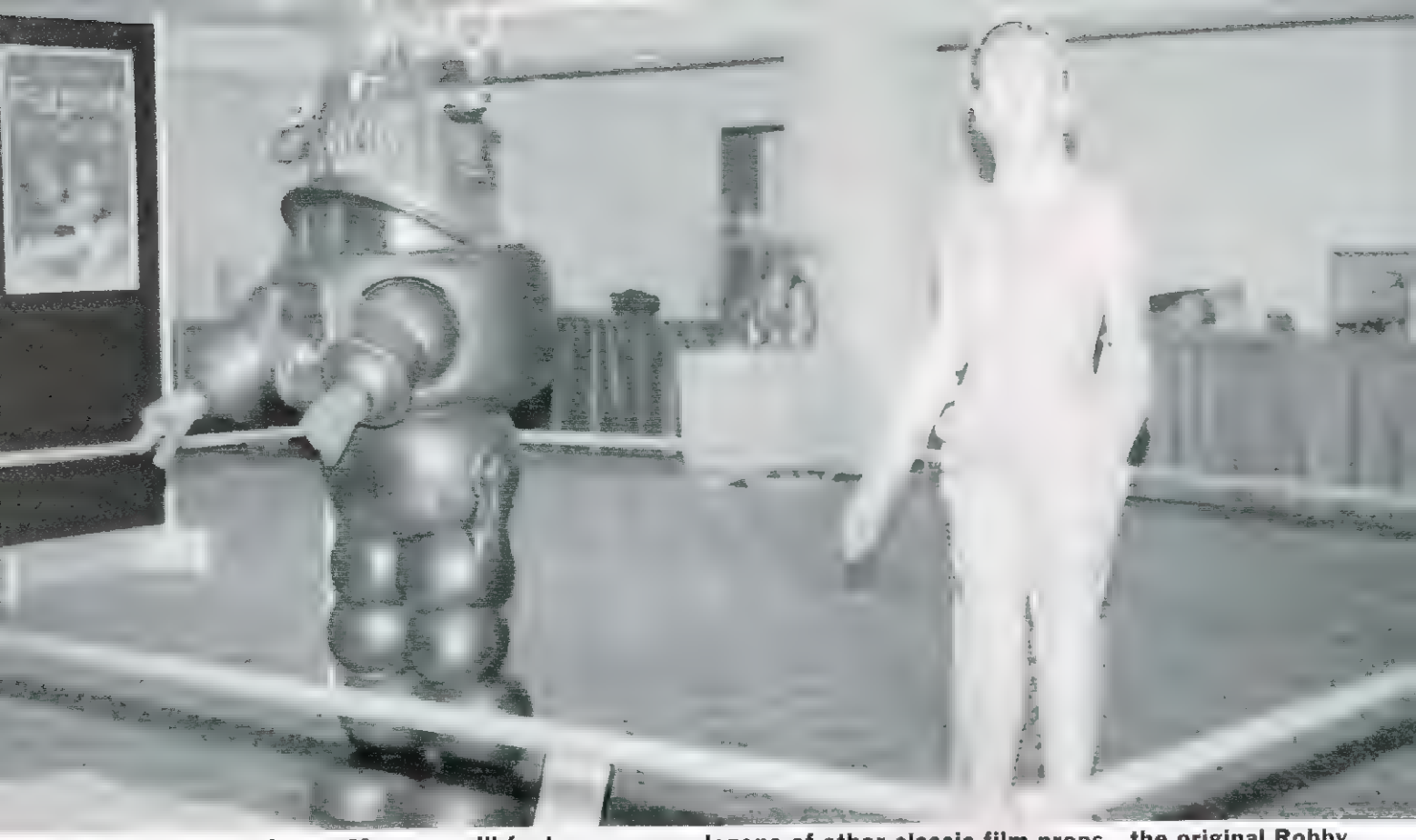
RENOWNED COLLECTOR & TV'S "MAJOR MARS"
BOB BURNS

STAR WARS' DARTH VADER
DAVID PROWSE

NOTED GENRE AUTHOR "THE MONSTER SHOW"
DAVID SKAL

WITH EVEN MORE YET TO COME!!!

CALL THE 24-HOUR FM-CON HOTLINE FOR LATEST UPDATES ON GUESTS! 818-764-9032



The FM Fantasticinema Museum will feature, among dozens of other classic film props, the original Robby the Robot, FJA's own METROPOLIS Robot recreation, the Original PHANTOM EMPIRE Robot, the original GORT robot & the original LOST IN SPACE robot all together at one time!

friday the brrrteenth

Doors open at 1:00 pm. The Dealers' Expo will feature over 80 tables of vintage and reproduction monster, sci-fi & fantasy toys, magazines, videos, posters, art, t-shirts, model kits and more...everything imaginable for the horror aficionado. The Bess Cutler Gallery of New York will feature a collection of original art for sale by several outstanding artists in the fantasy field including THE CROW creator James O'Barr and Horror Impresario Clive Barker. Both O'Barr and Baker are tentatively scheduled to make appearances at the Cutler Booth to meet fans and sign autographs. Dave "Darth Vader" Prowse will be on hand with copies of the all new edition of the British equivalent to FMoF—HAMMER HOUSE OF HORROR magazine. Dave's new company is working hand-in-claw with Hammer Films on a new series of releases. He'll have loads of stuff from Hammer on display and he'll be glad to answer fan's questions about the latest doings from our British blood brothers.

Everyone's favorite grandpa, Al Lewis, will have a featured booth with plenty of photos for sale from the private collection of the world's #1 MUNSTERS collector, Kevin Burns.

With Bat fever at epidemic proportions, TV's original caped crusader, Adam West, will be featured in a special booth with his complete TV costume on display(!) along with a collection of Bat stills and his new book Back To The Batcave.

Dozens of celebrities will either have their own tables loaded with stills or will appear and sign autographs at dealer tables including Ann Robinson, Billy Gray, David Naughton, William Schallert, Bobbie Bresee, Vampira, Robert Clark, Terry Moore and many others.

There will also be a special never-before-seen exhibit of all the original 1960's vintage Don Post Masks as featured in FAMOUS MONSTERS OF FILMLAND!

candid conversations

Lots of special panels and seminars on a variety of topics to titillate every fantasy film fans all weekend! Among them:

FAMOUS MONSTERS & ME— Join "Uncle Forry" and some of FM's famous sons & daughters as they remember their fondest FM stories. The audience is invited to tell their own special tales and join in an FM Trivia Contest for great fun & prizes. (How many issues did not have "of Filmland" on the covers?)

THE WRITE STUFF—Join host Mark (PUMPKINHEAD scripter) Carducci and a panel of outstanding contemporary screen writers including Pete (HELLRAISER IV) Atkins and Frank (MS FRANKENSTEIN, THE SHAWSHANK REDEMPTION) Darabont as they discuss the art of creating modern genre films.

DUCK CARNIVAL -Author David Skal (Hollywood Gothic) presents a slide show and discussion of his new book on the career of director Tod Browning. Several never-before-seen fotos!

EVEN A MAN WHO IS PURE IN HEART— Legendary SF author Curt Siodmak discusses his incredible career in Horrorwood and the classic tales he has created including, THE WOLF MAN, HOUSE OF FRANKENSTEIN, FRANKENSTEIN MEETS THE WOLF MAN, FP1 DOESN'T ANSWER,

TRANSATLANTIC TUNNEL, SON OF DRACULA, DONOVAN'S BRAIN and many more. Now 93 years young, Curt will captivate you!

AL LEWIS: FAMOUS MUNSTER OF FILMLAND—Host Kevin Burns discusses the classic TV series with the incomparable Grandpa Munster himself!

BACK TO THE BATCAVE—TV's original Caped Crusader talks about the making of the classic series and his days under the cowl. Hosted by Fred Wostbrook.

AN HOUR WITH RAY BRADBURY—'nuf said!

THE ANIMAGIC OF RAY HARRYHAUSEN –See Ray's own film clips from many of his most memorable sequences followed by a discussion of how he performed his magic. See several of his actual production models up close and in person! Plus join in as Ray and MIGHTY JOE YOUNG star Terry Moore remember the making of the Willis O'Brien classic! A must for anyone interested in stop-motion.

a-ward to the wise!

Here's an incredible opportunity to mix and mingle with dozens of Horrorwood's reigning royalty at a private party celebrating the All-Time Best in Imagi-Movie Entertainment—The 1st Annual FAMOUS MONSTERS OF FILMLAND HALL OF FAME READERS CHOICE AWARDS DINNER! We have room for a limited number of fans to attend this gala Event. In addition to the listed celebrity guests there will be many other stars from TV and Film in attendance to pay tribute to the legends of our past and present. We can't release all the names but among the invited are music maestro Danny Elfman, Elvira, Kevin McCarthy, Roddy McDowall, Entertainment Tonight's Leonard Maltin, Fay Wray and a certain gentleman who recently accepted a well deserved Oscar for his portrayal of one of Horrorwood's Ghoulden Age Legends! Remaining seats are limited! Preregistration is required. The price of $35 per person includes admission to the complimentary cocktail reception at 7:30pm and the dinner and awards show starting at 8:30pm. Each fan will be seated at the celebrity table of their choice (subject to availability.) You may purchase tickets to attend the cocktail reception only (subject to room) for $20 per person. We can't guarantee availability of tickets to the reception on the day of the Event, so order now if you plan to attend. A great opportunity to be part of a new FM tradition! (See order from on page 49 for details.)

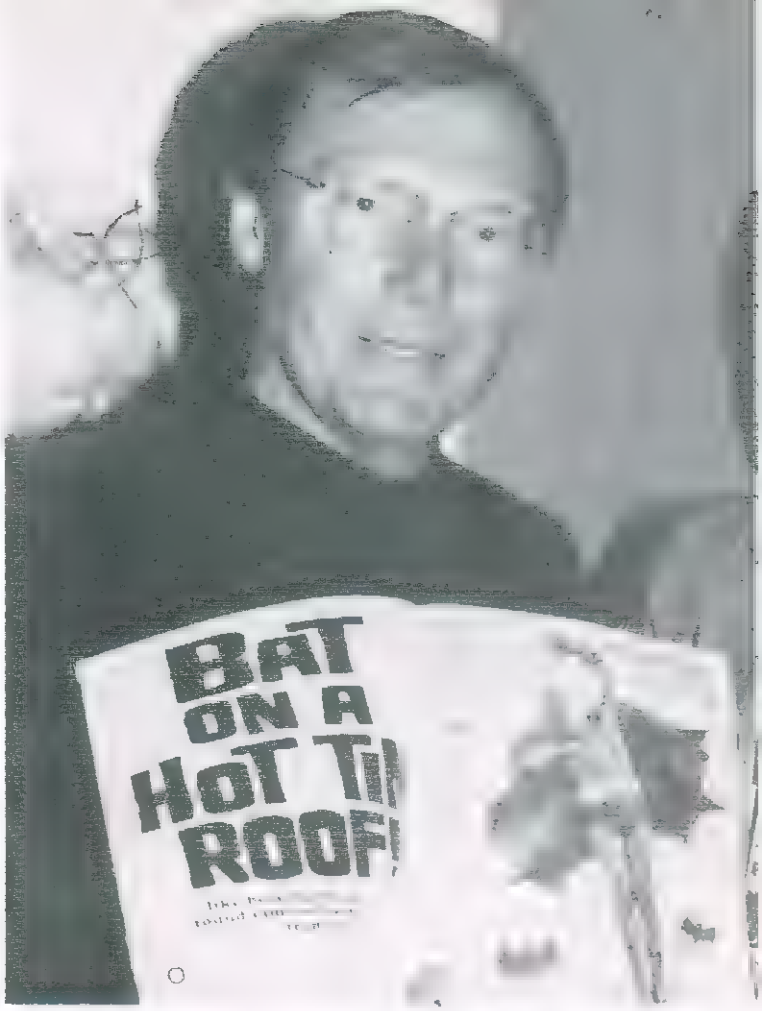
the satyrday night monster stage show

Like no other monster bash ever held! Join us for a star-studded night of monsters and mayhem! The show will feature songs, dancers, Celebrity Movie Skits, audience Sing-A-Longs with Forry and his Fiends!, a Gala Costume parade, a special "Tribute to Famous Monsters Departed", all backed up by the live (?) 17-piece orchestra known as The Grateful Undead! Evening highlights will include:

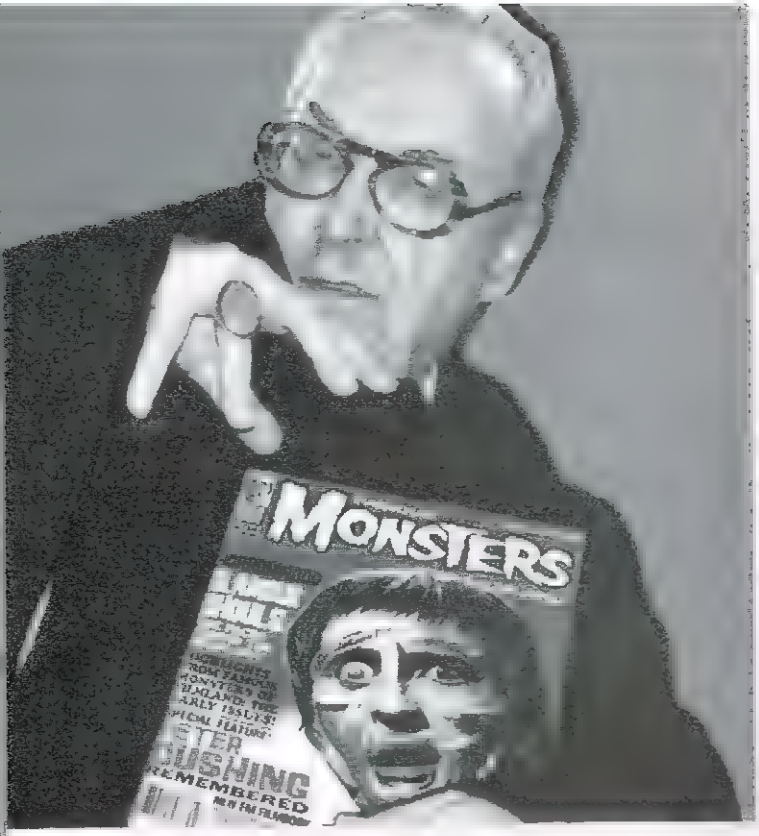
• a live overture featuring themes from several Universal Classic Horror Films, specially commissioned for this Show!

• an audience participation recreation of the infamous Festival of the New Wine from FRANKENSTEIN MEETS THE WOLF MAN!

• a recreation of the ghoulden age of live radio (complete



Special guests at the Son of Famous Monsters Convention will include Titans of TV stars Adam "Batman" West and Al "Grandpa Munster" Lewis!



with orchestra and vintage-era microphones) with an authentic script from the original 1966 Batman TV series being performed live on stage starring Adam West, Al Lewis, William Schallert and an all-star supporting cast!

the incredible fm fantasticinemuseum!

An all new display featuring never-before-exhibited sets from MGM's FORBIDDEN PLANET! Commando Cody's orginal helmet & flying suit from KING OF THE ROCKETMEN! The only existing pieces of Jack Peirce's makeup appliances worn by Lon Chaney Jr. in THE MUMMY'S CURSE! Actual props from ALIEN including the real Mother Alien, the real Chestburster and one of the complete costumes & helmet worn by the astronauts! Matte paintings, and film props from George Pal's production of THE TIME MACHINE! Glenn Strange's boots and headpiece from ABBOTT & COSTELLO MEET FRANKENSTEIN! Dozens of props, art and memorabilia from many other films including KING KONG (See the actual KING KING armature!), Ray Harryhausen epics, THE WOLF MAN and many more! Plus a special "Tin Can Alley" exhibit featuring the original Robby the Robot from FORBIDDEN PLANET, the original GORT from THE DAY THE EARTH STOOD STILL, the original LOST IN SPACE robot, the original PHANTOM EMPIRE robot and FJA's METROPOLIS Robot all together for the first (and probably only) time anywhere!, This collection has never before been on public display!

the son of ackermuseum auction!

Many terrific items from Forry's collection will be available at auction exclusively for FM conventiongoers! Among the items available will be memorabilia once belonging to Bela Lugosi and Vincent Price, artwork, rare magazines and other items from the Ackerman collection. A chance to take home a piece of history!

horrorwood squares!™

Come to play or to cheer the contestants as audience members team up with celebrity guests to decipher the names of popular fantasy films in our exclusive madcap monsters game show! You'll see some of your favorite personalities as you're not like likely to ever see them again! Play along with your favorite team to win prizes!

here comes the bride!

Our own sinister minister, the Horrible Dr. Acula, will perform the ceremony as the Monster & his Bride tie the noose to celebrate their 60th Anniversary. A chance to join the bridal party and a piece of wedding cake to all who attend!

hotel reservations

The SHERATON UNIVERSAL (host hotel) rate is $99.00 per night (plus applicable taxes). **THIS RATE IS AVAILABLE FOR FM CON TICKET HOLDERS ONLY!** No travel agency or other discounts apply. Rate valid from May 24 through May 30. **THE SHERATON IS CLOSE TO SOLD OUT SO MAKE YOUR RESERVATIONS NOW!** Call the reservations desk at **818-980-1212. Be sure to tell them you are attending the FAMOUS MONSTERS CONVENTION to get the discount rate!** We have arranged for additional rooms for convention attendees at neighboring hotels. These hotels are a bit further away, so call the Sheraton now for the best deal. (Subject to availability, rate may be extended for families staying on or coming in early for vacation who are also attending the convention. Inquire with the hotel.)

show dates & event hours

Friday, May 26: 1pm-9pm
Saturday, May 27: 10am-10pm
Sunday, May 28: 11am-6pm
Dealer Expo closes at 6pm each day; 6pm Sunday

all in the family

There is plenty to keep everybody happy! The Sheraton is located right off the back lot of UNIVERSAL STUDIOS HOLLYWOOD Theme Park and CITY WALK, The Sheraton is just minutes from Hollywood Boulevard, the Hollywood Bowl, and a short ride to neighboring DISNEYLAND, KNOTT'S BERRY FARM, 6 FLAGS MAGIC MOUNTAIN and other Southland attractions.

travel & discount airfare

The Sheraton is right off the 101 freeway in the heart of the Hollywood area. There is plenty of parking. If you're flying in,

convenient transportation is available from LAX and Burbank airports. For special convention airfare discount rates on CONTINENTAL airlines CALL Gene at 818-764-9400.

last call for exhibitionists

If you wish to exhibit in the Expo, please call 818-764-9400 OR FAX 818-764-1823 or write FM-CON DEALER EXPO, POB 9669, N. HOLLYWOOD, CA 91609 for dealer info. The Dealers' Expo is almost sold out and we will not accept any on-site registrations so call now.

tickets at the door:

1-DAY PASSES WILL BE $22 ADULT, $14 CHILDREN. 3-DAY PASSES WILL BE $43 ADULT, $22 CHILDREN. Tickets purchased at the door may not contain the free premiums listed below for advance purchases. Tickets to the Awards Dinner MUST be purchased in advance. There may be limited tickets available at the door to attend the Awards Cocktail Reception but there will be no tickets available for the Awards Dinner at the Event.

IMPORTANT NOTICE: Discounts, premiums or other promotions for Universal Studios Hollywood or the FM Convention subject to change without notice. Discounts may not be combined with other offers. Discounts have no cash value. Guests listed were confirmed at press time. However, as with any Event of this nature, a celebrity's appearance is subject to their availability at the time of the Event.

MAIL THE COUPON BELOW (MAKE PAYMENT PAYABLE TO DYNACOMM) TO:
DYNACOMM, DEPT TX208, POB 9669, N. HOLLYWOOD, CA 91609
Please allow 2-3 weeks to receive your tickets by return mail.

USE THIS FORM TO ORDER ADVANCE PURCHASE, DISCOUNT TICKETS WITH MONEY ORDER OR CREDIT CARD UNTIL MAY 20, 1995. For orders received after May 15, we will hold tickets under your name for pickup at the Convention "Will CALL" Window. Please bring proper ID with you for pickup. (Sorry, due to time constraints, we can not accept any payments by check after May 1, 1995)

Send me advance purchase tickets for FAMOUS MONSTERS WORLD CON '95 as indicated below:

_____ ADULT 3-DAY V.I.P. GOLD PASSES @ $39.....$ _____
Each 3-Day Pass entitles me to Free: preferred front row seating at all Con Events, plus free FM-CON Tote Bag, Lapel Pin, FM '95 Yearbook, Captain Company Discount Card which I will pick up at the Event Registration Booth.

_____ CHILD 3-DAY V.I.P. GOLD PASSES @ $20.....$ _____

_____ ADULT 1-DAY PASS @ $20.....$ _____
Each 1-Day Pass entitles me to free FM-CON Tote Bag, Lapel Pin, Captain Company Discount Card which I will pick up at the Event Registration Booth.

_____ CHILD 1-DAY PASS @ $12.....$ _____

PRIORITY MAIL ADD $6.00 (Recommended for purchases after May 1).....$ _____
(All tickets must be purchased at one time. All tickets must be mailed to one address to qualify for Group Discount. Discount applies to tickets only.)

FM AWARDS BANQUET @ $35 (Includes Cocktail Reception & Dinner/Show).....$ _____

TOTAL AMOUNT ENCLOSED $ _____

Mail to: _____

Address _____

City _____

ST _____ ZIP _____ COUNTRY _____ Phone _____

Note: Tickets & Deposits are Non-Refundable except in the event of cancellation of the Event by Show Management.

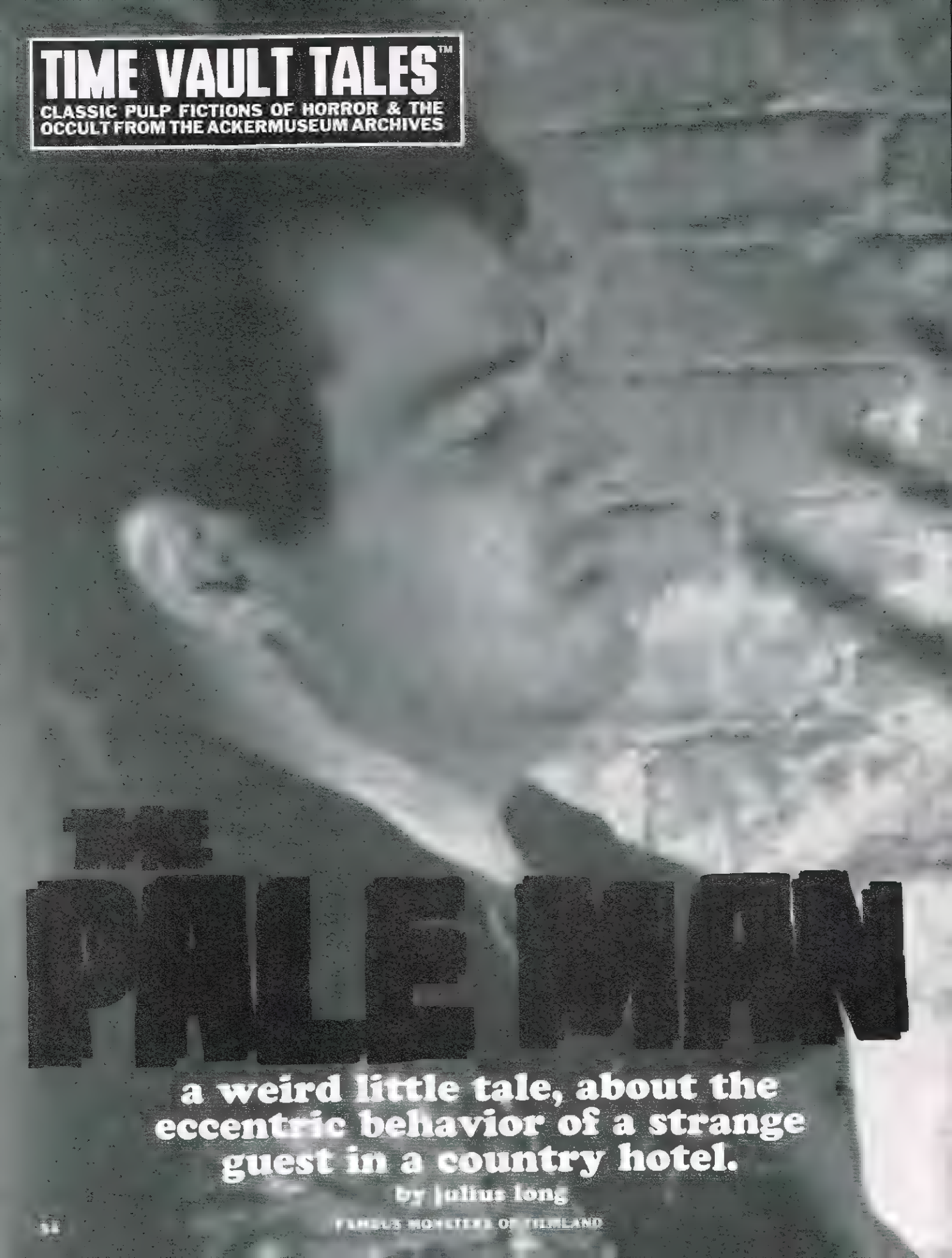
Charge to my ___Visa ___Mastercard

_____
CARD #

_____ _____
ISSUING BANK EXP. DATE

_____
AUTHORIZED CARDHOLDER'S SIGNATURE

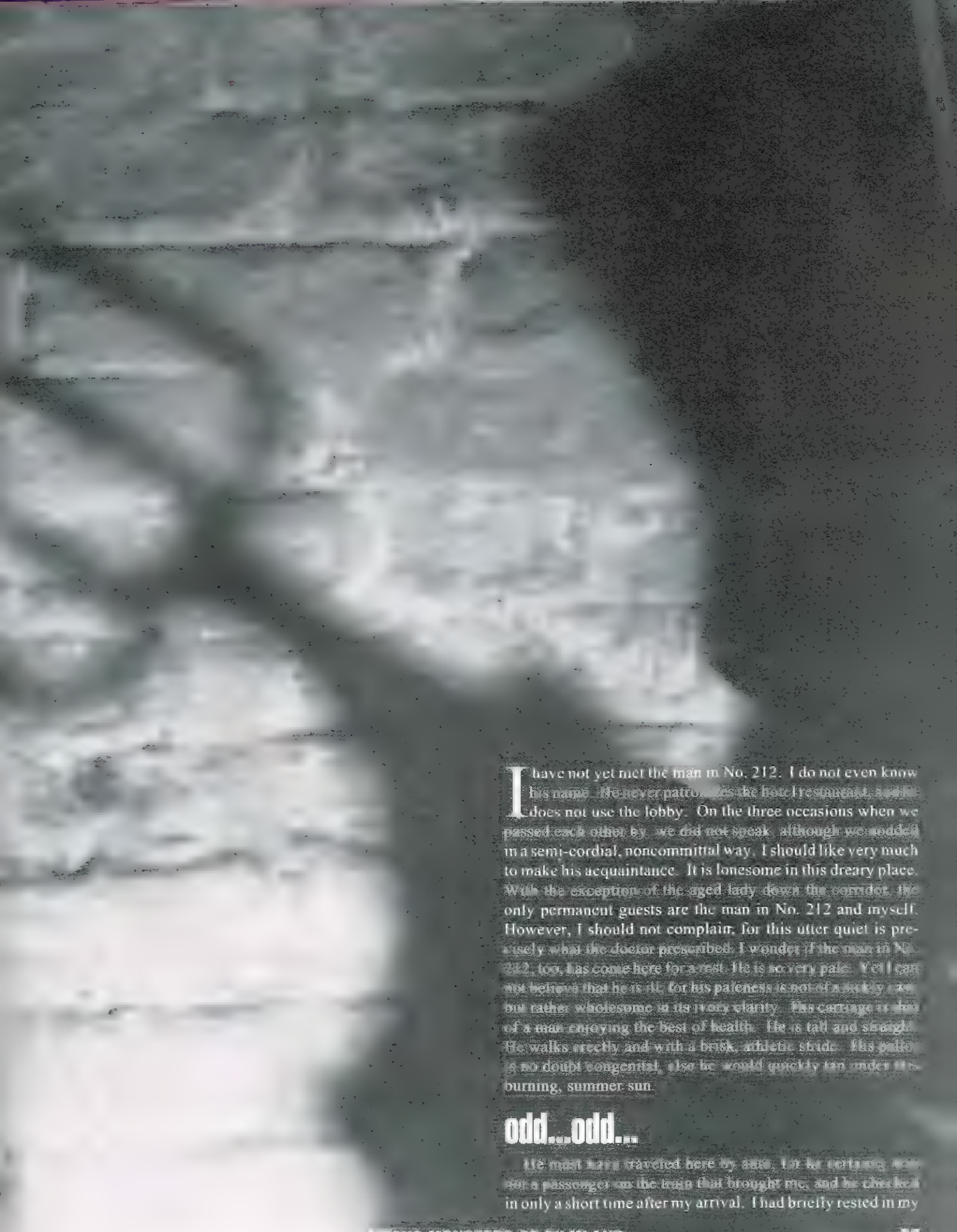
TIME VAULT TALES™
CLASSIC PULP FICTIONS OF HORROR & THE OCCULT FROM THE ACKERMUSEUM ARCHIVES



THE PALE MAN

a weird little tale, about the eccentric behavior of a strange guest in a country hotel.

by Julius Long



I have not yet met the man in No. 212. I do not even know his name. He never patronizes the hotel restaurant, and does not use the lobby. On the three occasions when we passed each other by, we did not speak, although we nodded in a semi-cordial, noncommittal way. I should like very much to make his acquaintance. It is lonesome in this dreary place. With the exception of the aged lady down the corridor, the only permanent guests are the man in No. 212 and myself. However, I should not complain, for this utter quiet is precisely what the doctor prescribed. I wonder if the man in No. 212, too, has come here for a rest. He is so very pale. Yet I cannot believe that he is ill, for his paleness is not of a sickly cast, but rather wholesome in its ivory clarity. His carriage is that of a man enjoying the best of health. He is tall and straight. He walks erectly and with a brisk, athletic stride. His pallor is no doubt congenital, else he would quickly tan under the burning, summer sun.

odd...odd...

He must have traveled here by auto, for he arrived [illegible] for a passenger on the train that brought me, and he checked in only a short time after my arrival. I had briefly rested in my

room and was walking down the stairs when I encountered him ascending with his bag. It is odd that our venerable bellboy did not show him to his room. It is odd, too, that, with so many vacant rooms in the hotel, he should have chosen No. 212 at the extreme rear. The building is a long, narrow affair three stories high. The rooms are all on the east side, as the west wall is flush with a decrepit business building. The corridor is long and drab, and its stiff, bloated paper exudes a musty, unpleasant odor. The feeble electric bulbs that light it shine dimly as from a tomb. Revolted by this corridor, I insisted vigorously upon being given No. 201, which is at the front and blessed with a southern exposure. The room clerk, a disagreeable fellow with a Hitler mustache, was very reluctant to let me have it, as it is ordinarily reserved for his more profitable transient trade. I fear my stubborn insistence has made him an enemy.

if only—!

If only I had been as self-assertive 30 years ago! I should now be a full-fledged professor instead of a broken-down assistant. I still smart from the cavalier manner in which the president of the university summarily recommended my vacation. No doubt he acted for my best interests. The people who have dominated my poor life invariably have. Oh, well, the summer's rest will probably do me considerable good. It is pleasant to be away from the university. There is something positively gratifying about the absence of the graduate student face. If only it were not so lonely! I must devise a way of meeting the pale man in No. 212. Perhaps the room clerk can arrange matters. I have been here exactly a week, and if there is a friendly soul in this miserable little town, he has escaped my notice. Although the tradespeople accept my money with flattering eagerness, they studiously avoid even the most casual conversation. I am afraid I can never cultivate their society unless I can arrange to have my ancestors recognized as local residents for the last hundred and fifty years. Despite the coolness of my reception, I have been frequently venturing abroad. In the back of my mind I have cherished hopes that I might encounter the pale man in No. 211. Incidentally, I wonder why he has moved from No. 212. There is certainly little advantage in coming only one room nearer to the front. I noticed the change yesterday when I saw him coming out of his new room. We nodded again, and this time I thought I detected a certain malign satisfaction in his somber, black eyes. He must know that I am eager to make his acquaintance, yet his manner forbids overtures. If he wants to make me go all the way, he can go to the devil. I am not the sort to run after anybody. Indeed, the surly diffidence of the room clerk has been enough to prevent me from questioning him about his mysterious guest.

baffling changes

I wonder where the pale man takes his meals. I have been absenting myself from the hotel restaurant and patronizing the restaurants outside. At each I have ventured inquiries about the man in No. 210. No one at any restaurant remembers his having been there. Perhaps he has entrée into the Brahmin homes of this town. And again, he may have found a boardinghouse. I shall have to learn if there be one. The pale man must be difficult to please, for he has again changed his room. I am baffled by his conduct. If he is so desirous of locating himself more conveniently in the hotel, why does he not move to No. 202, which is the nearest available room to the front? Perhaps I can make his inability to locate himself permanently an excuse for starting a conversation. "I see we are closer neighbors now," I might casually say. But that is too banal. I must await a better opportunity.

what next?

He has done it again! He is now occupying No. 209. I am intrigued by his little game. I waste hours trying to fathom its point. what possible motive could he have? I should think he would get on the hotel people's nerves. I wonder what our combination bellhop-chambermaid thinks of having to prepare four rooms for a single guest. If he were not stone-deaf, I would ask him. At present I feel too exhausted to attempt such an enervating conversation. I am tremendously interested in the pale man's next move. He must either skip a room or remain where he is, for a permanent guest, a very old lady, occupies No. 208. She has not budged from her room since I have been here, and I imagine that she does not intend to. I wonder what the pale man will do. I await his decision with the nervous excitement of a devotee of the track on the eve of a big race. After all, I have so little diversion.

prince sirki summoned

Well, the mysterious guest was not forced to remain where he was, nor did he have to skip a room. The lady in No. 208 simplified matters by conveniently dying. No one knows the cause of her death, but it is generally attributed to old age. She was buried this morning. I was among the curious few who attended her funeral. When I returned home from the mortuary, I was in time to see the pale man leaving her room. Already he has moved in. He favored me with a smile whose meaning I have tried to decipher. I can not but believe that he meant it to have some significance. He acted as if there were between us some secret that I failed to appreciate. But then, perhaps his smile was meaningless after all and only ambiguous by chance, like that of the Mona Lisa.

conduct unfathomable

My man of mystery now resides in No. 207, and I am not the least surprised. I would have been astonished if he had not made his scheduled move. I have almost given up trying to understand his eccentric conduct. I do not know a single thing more about him than I knew the day he arrived. I wonder whence he came. There is something indefinably foreign about his manner. I am curious to hear his voice. I like to imagine that he speaks the exotic

"I wait behind my bolted door." (Roddy McDowall, FRIGHT NIGHT, Columbia, 1985) Page 56: A still from the French fantasy film, LITAN.

tongue of some faraway country. If only I could somehow inveigle him into conversation! I wish that I were possessed of the glib assurance of a college boy, who can address himself to the most distinguished celebrity without batting an eye. It is no wonder that I am only an assistant professor.

reason to worry

I am worried. This morning I awoke to find myself lying prone upon the floor. I was fully clothed. I must have fallen exhausted there after I returned to my room last night. I wonder if my condition is more serious than I had suspected. Until now I had been inclined to discount the fears of those who have pulled a long face about me. For the first time I recall the prolonged handclasp of the president when he bade me good-bye from the university. Obviously he never expected to see me alive again.

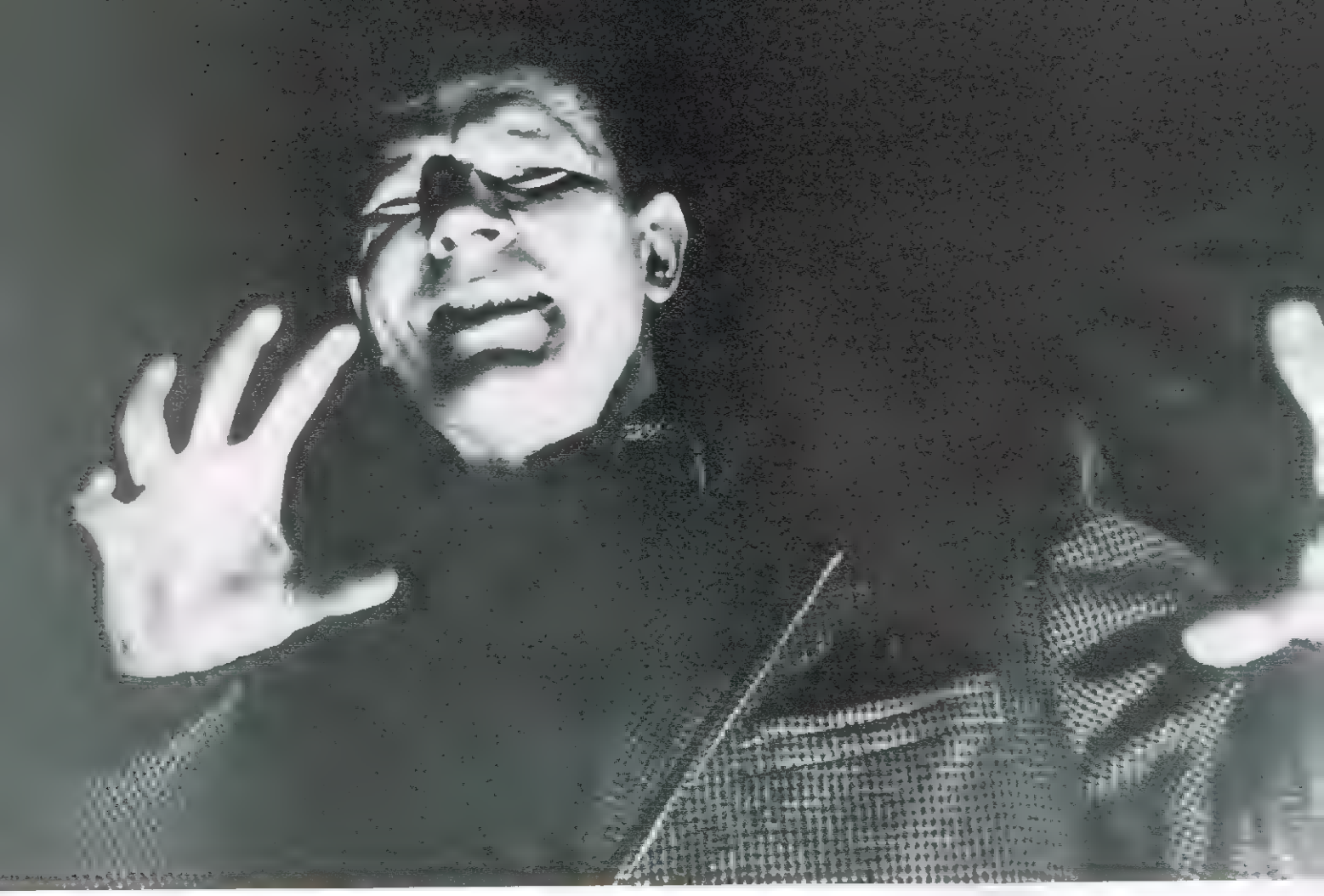
Of course I am not that unwell. Nevertheless, I must be more careful. Thank heaven I have no dependents to worry about. I have not even a wife, for I was never willing to exchange the loneliness of a bachelor for the loneliness of a husband.

no grave concerns

I can say in all sincerity that the prospect of death does not frighten me. Speculation about life beyond the grave has always bored me. Whatever it is, or is not, I'll try to get along. I have been so preoccupied about the sudden turn of my own affairs that I have neglected to make note of a most extraordinary incident. The pale man has done an astounding thing. He has skipped three rooms and moved all the way to No. 203. We are now very close neighbors. We shall meet oftener, and my chances for making his acquaintance are now greater.

the room clerk's fear

I have confined myself to my bed during the last few days and have had my food brought to me. I even called a local doctor, whom I suspect to be a quack. He looked me over with professional indifference and told me not to leave my room. For some reason he does not want me to climb stairs. For this bit of information he received a ten-dollar bill which, as I directed him, he fished out of my coat pocket. A pickpocket could not have done it better. He had not been gone long when I was visited by the room clerk. That worthy suggested with a great show of kindly concern that I use the facilities of the local hospital. It was so modern and all that. With more firmness than I have been able to muster in a long time, I gave him to understand that I intended to remain where I am. Frowning sullenly, he stiffly retired. The doctor must have paused long enough downstairs to tell him a pretty story. It is obvious that he is afraid I shall die in his best room.



"...that peculiar, ambiguous smile." (FRIGHT, Bud Rogers, 1957)

of irk & clerk

The pale man is up to his old tricks. Last night, when I tottered down the hall, the door of No. 202 was ajar. Without thinking, I looked inside. The pale man sat in a rocking chair. He looked up into my eyes and smiled that peculiar, ambiguous smile that has so deeply puzzled me. I moved on down the corridor, not so much mystified as annoyed. The whole mystery of the man's conduct is beginning to irk me. It is all so inane, so utterly lacking in motive. I feel that I shall never meet the pale man. But, at least, I am going to learn his identify. Tomorrow I shall ask for the room clerk and deliberately interrogate him.

i am not crazy

I know now. I know the identity of the pale man, and I know the meaning of his smile. Early this afternoon I summoned the room clerk to my bedside.

"Please tell me," I asked abruptly, "who is the man in No. 202?" The clerk stared wearily and uncomprehendingly. "You must be mistaken. That room is unoccupied." "Oh, but it is," I snapped in irritation. "I myself saw the man there only two nights ago. He is a tall, handsome fellow with dark eyes and hair. He is unusually pale. He checked in the day that I arrived." The hotel man regarded me dubiously, as if I were trying to impose upon him. "But I assure you there is no such person in the house. As for his checking in when you did, you were the only guest we registered that day." "What? Why, I've seen him 20 times! First he had No. 212 at the end of the corridor. Then he kept moving toward the front. Now he's next door on No. 202." The room clerk threw up his hands. "You're crazy!" he exclaimed, and I saw that he meant what he said. I shut up at once and dismissed him. After he had gone, I heard him rattling the knob of the pale man's door. There is no doubt that he believes the room to be empty. Thus it is that I can now understand the events of the past few weeks. I now comprehend the significance of the death in No. 207. I even feel partly responsible for the old lady's passing. After all, I brought the pale man with me. But it was not I who fixed his path. Why he chose to approach me room after room through the length of this dreary hotel, why his path crossed the threshold of the woman in No. 207, those mysteries I can not explain. I suppose I should have guessed his identify when he skipped the three rooms the night I fell unconscious upon the floor. In a single night of triumph he advanced until he was almost to my door. He will be coming by and by to inhabit this room, his ultimate goal. When he comes, I shall at least be able to return his smile of grim recognition. Meanwhile, I have only to wait beyond my bolted door.

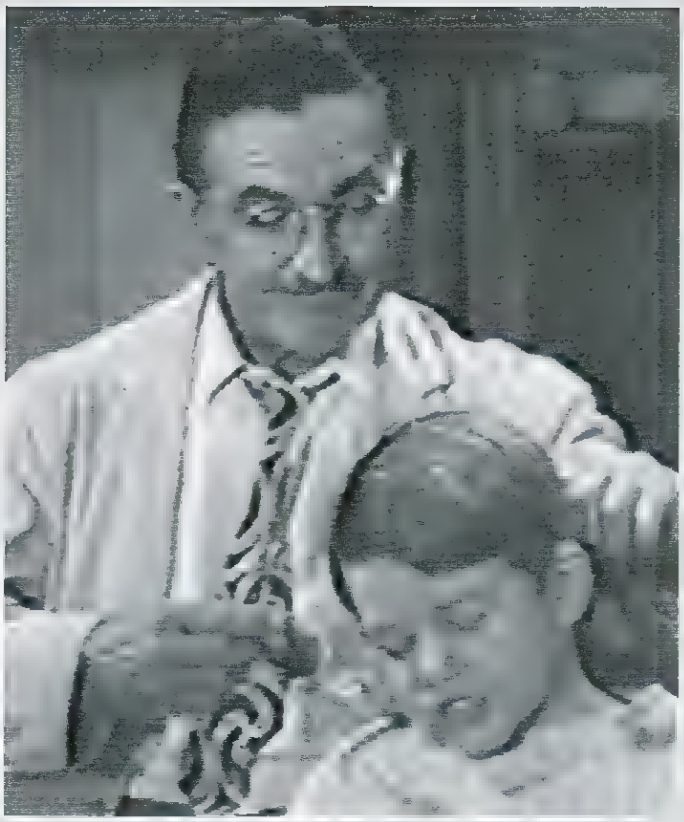
* * * * *

The door swings slowly open. . . .

FAMOUS MONSTERS' AMAZING DISCOVERIES!

BELIEVE IT!

(OR DON'T BELIEVE IT)



He made his last film in Horrorwood in the early 1960's, his old-world approach to his craft by then considered outmoded in the world of "modern" movie making. Jack Pierce—the gentle genius whose painstaking labors had given the world the Frankenstein Monster, The Wolf Man, The Mummy, Mord the Merciless, Ygor and a horrible host of others. Year after year he could always be seen beside the chair in his studio, while his subject settled back, quietly relaxed under Jack's gentle manerisms.

But old makeup artists never die, they just change their pallette. And so the question has always remained—What ever happened to Jack Pierce?

The face of the gentle and unassuming man above who kept the good folks of Mayberry, South Carolina well groomed should be instantly recognizable to most readers as Floyd Lawson, better known as Floyd the Barber.

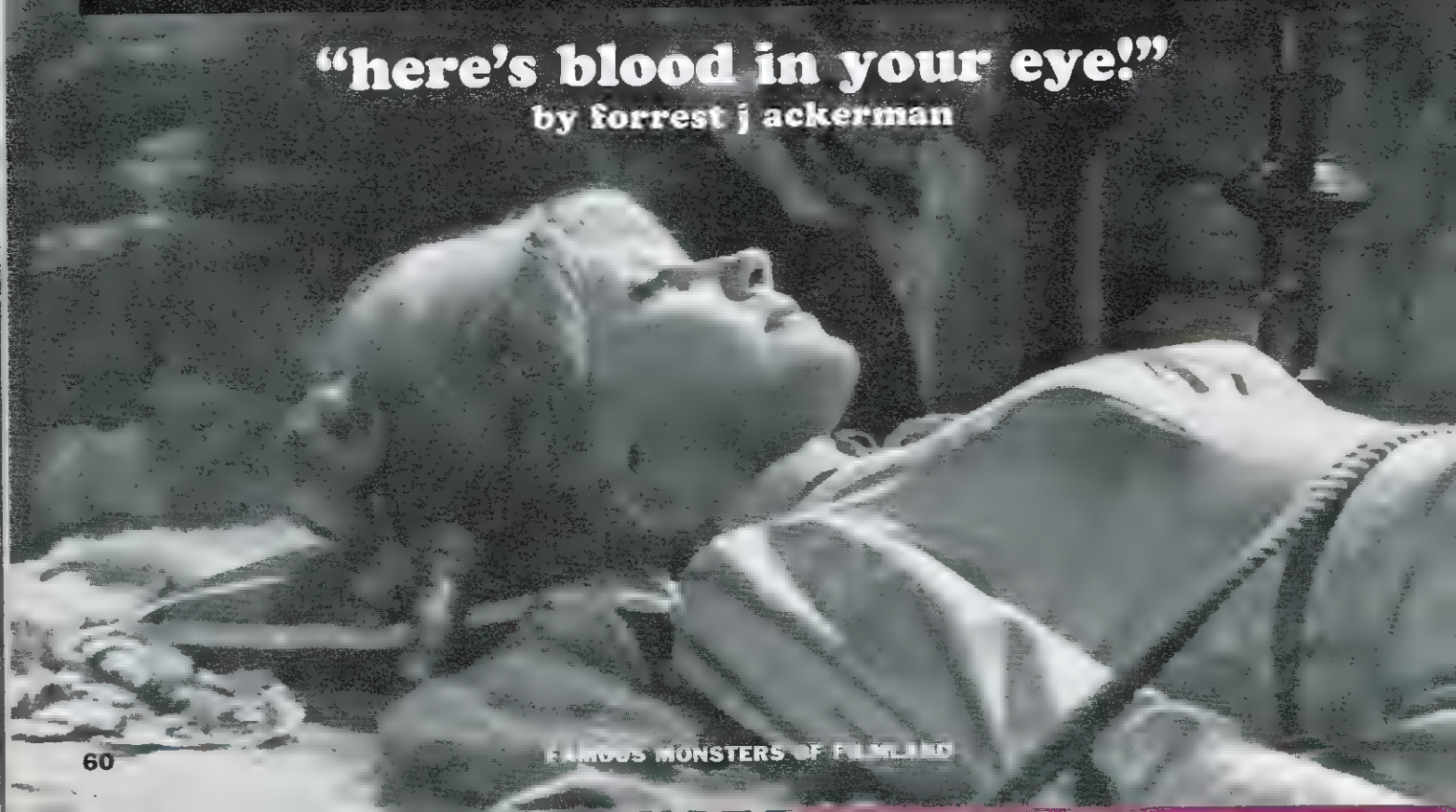
Floyd set up shop in Mayberry in the early 1960's. He could always be seen standing beside the chair in his salon while his subject settled back, quietly relaxed under his gentle manerisms. But where did he come from? Look carefully at the two fotos above and consider—Can it be? Are Jack Pierce and Floyd the Barber actually one in the same person??!!

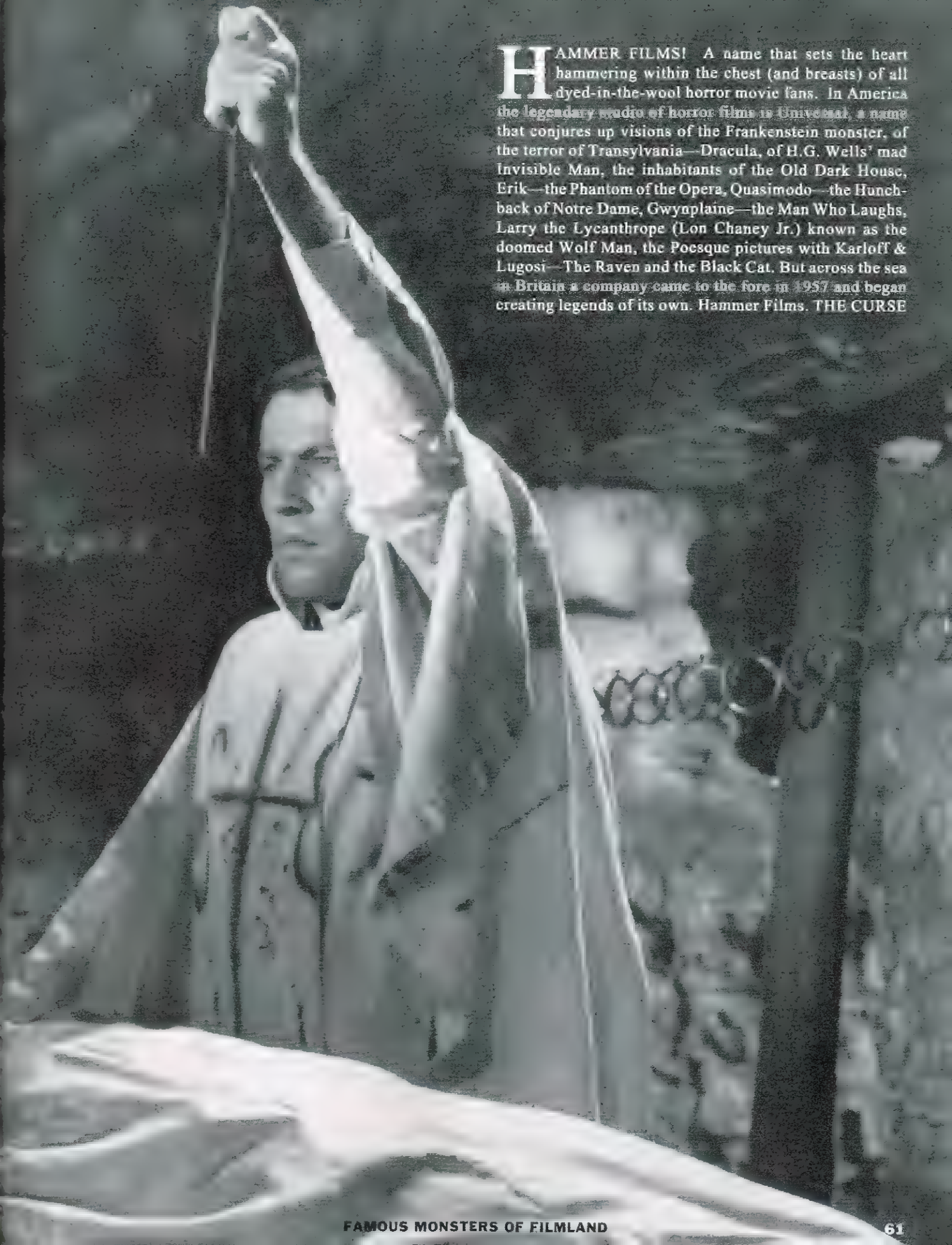
Believe it....(or don't believe it.)

THE HALLMARKS OF HAMMER

"here's blood in your eye!"

by forrest j ackerman





HAMMER FILMS! A name that sets the heart hammering within the chest (and breasts) of all dyed-in-the-wool horror movie fans. In America the legendary studio of horror films is Universal, a name that conjures up visions of the Frankenstein monster, of the terror of Transylvania—Dracula, of H.G. Wells' mad Invisible Man, the inhabitants of the Old Dark House, Erik—the Phantom of the Opera, Quasimodo—the Hunchback of Notre Dame, Gwynplaine—the Man Who Laughs, Larry the Lycanthrope (Lon Chaney Jr.) known as the doomed Wolf Man, the Poesque pictures with Karloff & Lugosi—The Raven and the Black Cat. But across the sea in Britain a company came to the fore in 1957 and began creating legends of its own. Hammer Films. THE CURSE

Preceding Page: What's a little ritual killing between friends? (PLAGUE OF THE ZOMBIES, Hammer, 1966)
Above: Christopher Lee suffers snake bite in HOUSE OF FRIGHT, Hammer, 1961)

OF FRANKENSTEIN, introducing Christopher Lee as Mary Shelley's immortal monster and teaming him with a gentle English gentleman who would win the hearts of imagi-movie fans around the world: the late Peter Cushing.

screamates

As Karloff & Lugosi were team mates (one might say scream mates) in half a dozen horror films in America, so Lee & Cushing became virtually inseparable in British terror tale after terror tale. The instant success in 1957 of THE CURSE OF FRANKENSTEIN was followed the next year by the even more impressive HORROR OF DRACULA, again with Lee & Cushing.

sci-fi was their high

Two years earlier Hammer had produced a science fiction film with elements of horror that today is recognized as a classic: THE CREEPING UNKNOWN, in which a pioneering astronaut returns from space and slowly metamorphs into a monster as an alien life-force inexorably takes possession of his body. Hammer, still in the sci-fi vein, in 1956 followed the success of THE CREEPING UNKNOWN with X THE UNKNOWN, about a sinister sludge that slithers up from the bowels of the earth, melting everything in its path and making audience's flesh crawl in an awesome excursion into the unknown. ENEMY FROM SPACE, 1957, was a sequel to

THE CREEPING UNKNOWN, starring the late Brian Donlevy, who became the husband of the fourth wife of Bela "Dracula" Lugosi after her divorce. As Prof. Quartermass, he discovers a secret base set up by aliens from another world who are breeding monsters in a plot to loose them upon an unsuspecting Earth and thus conquer the planet for their own evil ends.

merry-lee we roled along...

Meanwhile Christopher Lee continued to make a name for himself in the horror genre as Kharis in the British version of THE MUMMY, first resurrected after 3700 years from the ancient sands of Egypt in the person of Boris Karloff. Lee costarred with Peter Cushing in THE GORGON, as the evil spirit of one of the three notorious gorgon sisters usurps the body of Barbara Shelley and gives her writhing snakes for hair and an icy stare that turns men to stone with her deadly glare.

corpus delicious

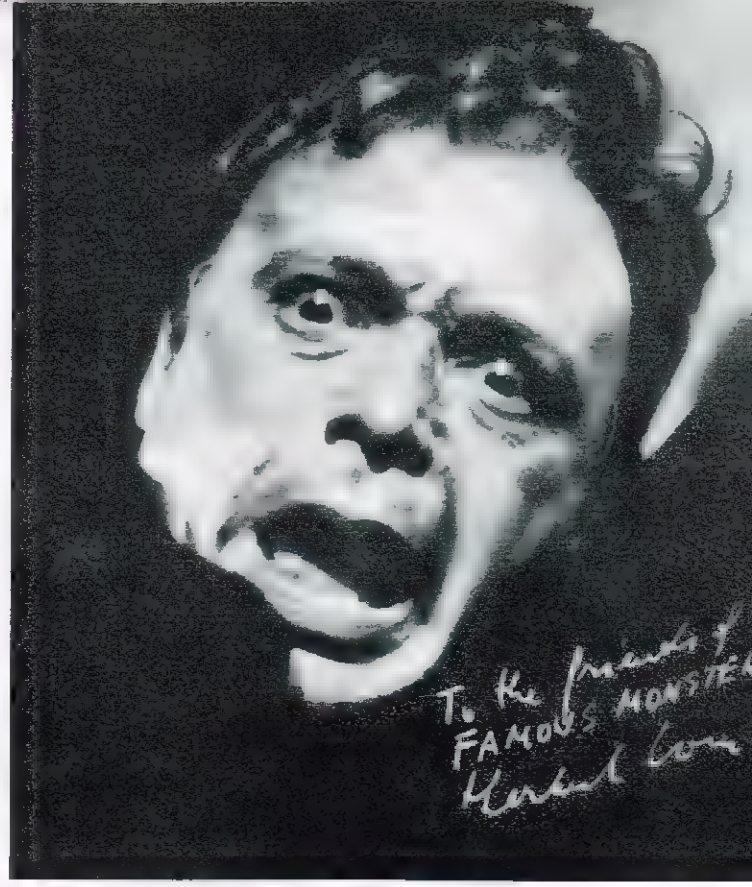
While Cushing & Lee were building reputations as male maestros of the malefic, something new was added in feminine form: the ultra-attractive Ingrid Pitt, who glorified in displaying her beauteous body for moviegoers to admire. 1970 was the year she captivated horror fans in her role as COUNTESS DRACULA and the dual role of Mircalla/Carmilla in THE VAMPIRE LOVERS. Together with Peter Cushing, she traveled from England to New York to grace the Famous Monsters of Filmland convention in 1974. Hammer Films, realizing the attraction of female flesh, went one step further in 1970 and offered naked lesbian vampirism in LUST FOR A VAMPIRE.

a fiend they could count on

Hammer's horror reputation is based on numerous Dracula sequels—DRACULA HAS RISEN FROM THE GRAVE, DRACULA - PRINCE OF DARKNESS, TASTE THE BLOOD OF DRACULA, SCARS OF DRACULA, DRACULA A.D. 1972 and the SATANIC RITES OF DRACULA -as well as countless other tales of blood and terror such as THE TWO FACES OF DR. JEKYLL, THE MAN WHO COULD CHEAT DEATH, DR. TERROR'S HOUSE OF HORRORS, THE DEVIL RIDES OUT, RASPUTIN - THE MAD MONK, THE SKULL, THE CRIMSON CULT, I - MONSTER and so on, cinematically and dramatically exploring the dark domain of devils and ghosts, ghouls and zombies, vampires and monsters and screams for help...that does not come.

the new testament

Hammer set the stage for new values in horror films. The blood ran Technicolor red. The violence was no longer suggested but digested. The villains were more villainous...the horrors more hideous...the gore more graphic. But, unlike the wave of "gorror" films which would eventually hop on the bloody bandwagon, Hammer films still had a Gothic tale to tell. When you're in the mood for a film that makes your heart hammer, you can depend on Hammer's heritage of horripilating horror films.



The Phant-Lom (Herbert, that is) of the Opera, Hammer style. (1962)

How would you like a date with destiny? (Here in the person of Isobel Black) Careful, all she wants to do is neck. (KISS OF THE VAMPIRE, Hammer, 1963)

YOU AKED FOR IT!

Have you got a favorite film or fiend you'd like to see featured in FAMOUS MONSTERS? 'Ol Dr. Acula would love to sink his fangs into your request!

Send a postcard naming who or what you'd like to see to: FAMOUS MONSTERS OF FILMLAND, DEPT. UX4 #207, POB 9669, N. HOLLYWOOD, CA 91609

How do sci-fi heroes stay in such great shape? Body builder's like Doug McClure enjoy the workout they get from benchpressing a Pteranydon, this one with extra weight in the person of apeman Bobby Parr. (A scene from THE LAND THAT TIME FORGOT, A.I.P., 1974)

"Can famous monsters ever find true love & happiness?" asks Rachel Hall. Certainly! But it takes devotion & work, like any other relationship. In this example, Oliver Reed gives a soothing neck massage to his ghoul friend (Yvonne Romaine) who is obviously all choked up over it. (CURSE OF THE WEREWOLF, Hammer, 1961) Foto dedicated to the memory of Master Makeup Artist, Ray Ashton. (See obit on page 69)

Charlie the Tuna on steroids? Scott Brady carries a torch for this half-Outer Limits, half-Blacky Lagoonish creature from DESTINATION INNER SPACE. Also starring recently departed John Howard (see obit page 71) Shown for Harris Lentz III.

Shades of alternate reality! This strange apparition of Bela Lugosi, composited with the headgear of the Golem, was featured on a recent TV Fright Night Horror Show. Unfortunately, the foto had no other identification, but we sent one of our assistants into the mail vault to search through the knee-deep pile to try and discover who sent it and the particulars of this crafty craftmanship. We'll update you as soon as we find our asistant!

Ken Foster of Costa Mesa, Karloffornia writes "Since I probably will never get to see this film, I would like to see anything from Lon Chaney's lost film **LONDON AFTER MIDNIGHT.**" While this particular pose has been seen in various renderings, we hope you'll enjoy seeing this unaltered, original publicity portrait of Lon Sr. as the strange, grinning ghoul.

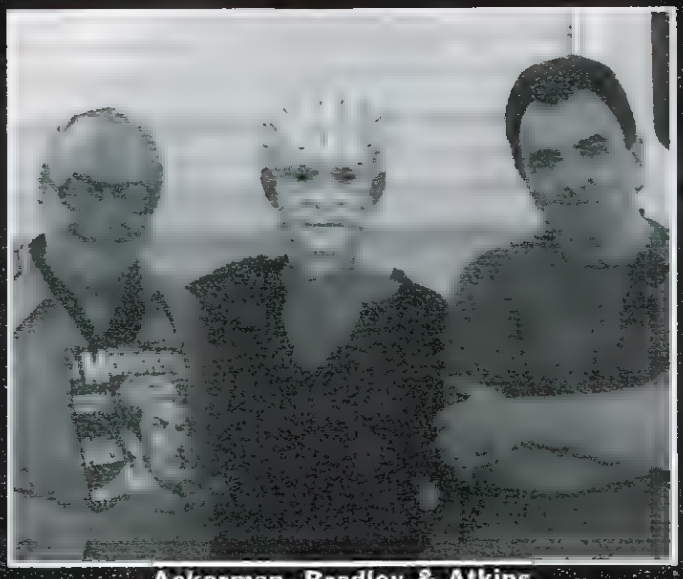
RSVILLE... HEADLINES FROM

Please send news, announcements, videos & books, etc. for review in this column to: FAMOUS MONSTERS, Headlines From Horrorville Editor, POB 9669, N. Hollywood, CA 91609

SIRKI SEEKS SHERMAN

Tom Sherman, 51, lost a seven and a half year battle with cancer at the end of April and was taken to Death's domain after 20 hours on life support. Tom was famous among local (LA) fans for his fabulous reconstruction of the interior of Capt. Nemo's Nautilus (Disney version) in which he actually lived for a period. Eventually he was chosen for the prestigious position of Chief Designer of the Walkthru Nautilus constructed for EuroDisney in France. He built the Green Giant Village for the TV commercial and the Dancing Trees for McDonald's (he was, in fact, one of the trees, along with the famous fantafilm prop collector, Bob Burns.) And his work on FLESH GORDON will be entertaining imagi-movie fans for years to come. You'll be sorely missed, Tom.

* * *



Ackerman, Bradley & Atkins

HELLRAISER IV

FJA pays a visit to the set of HELLRAISER IV and exchanges oPINions about today's horror movies with actor Doug Bradley, the cenobite known as Pinhead. To the right is the screenwriter for HELLRAISER II,III and IV, Peter Atkins. Bradley and Atkins are both Liverpool lads and have been rabid, er avid, readers of **Famous Monsters of Filmland** since childhood. HELLRAISER IV is directed by Kevin Yagher, the makeup effects maven behind Chucky (of CHILD'S PLAY fame) and HBO's Tales From the Crypt cackling cryptkeeper. Miramax's horror film division, Dimension, has yet to firm up a release date for the film, though the Summer or Fall seem likely. Watch for an incisive interview with Doug Bradley, courtesy of FM's Mark Carducci, in a forthcoming issue of FM.

SIODMAK GOING STRONG

93-year-young Curt Siodmak recently was honored by a branch of the University of Southern California with a showing of one of his extraordinary films, BERLIN EXPRESS. (Find it from Turner Home Video-highly recommended viewing.) A question & answer period afterward. Siodmak brought with him the first 700 pages of the manuscript of his autobiography-in-progress, "Even A Man Who is Pure in Heart". Negotiations are underway to publish portions of this fascinating tale in future issues of **FM**.

* * *

COUNT ON LESLIE

Leslie Nielsen will star as the Count in Mel Brooks DRACULA—DEAD AND LOVING IT. Brooks (YOUNG FRANKENSTEIN) will direct the comedic reinvention of the Lugosi classic, which begins filming in May in Los Angeles. Nielsen is best known for his deadpan comedy in AIRPLANE! and as Lt. Frank Drebin in the NAKED GUN film (and TV) series.

* * *

MEMORY RUN

(SYNAPSE in England) Futuristic mind-bending gender-twisting thriller adapted from Hank (Jean) Stine's pocketbook, "Season of the Witch". Many authors have not been happy with the results of their work on the screen but we are told when the author saw the picture he was quite satisfied.

* * *

AN ART GALLERY THAT'S A WIZ

If you're in the Seattle area, check out Wizards. On display & available at moderate prices is original fantasy & sci-fi art: also prints, sculpture, bronzes & jewelry.

* * *

PRODIGY PASSES

He was only 13 when he sold "The Brain Eaters of Pluto" to Wonder Stories in 1934. Followed with "Red Moon" & "Bipeds of Bjhulhu". A fond farewell to Kenneth Sterling, 74.

* * *

ANYONE FOR FORMALDE-HYDE?

New York imagi-movie fans are recommended to check out the Jekyll & Hyde Club in midtown Manhattan. This 5-floor fanta-feast for the eye is now operating and consists of a different theme for each story, including the Laboratory, the Observatory, the Mausoleum, the Grand Salon and the Library. Let us know if the Library contains issues of **Famous Monsters**.

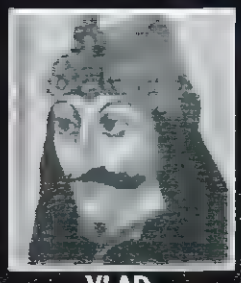
RSVILLE... HEADLINES FROM

HORRORSVILLE... HEADLINE

Please send news, announcements, videos & books, etc. for review in this column to: FAMOUS MONSTERS, Headlines From Horrorsville Editor, POB 9669, N. Hollywood, CA 91609

DRAC IS BACK

Mad about Vlad? You probably don't read Romanian but if you'd be interested in a xopy (Xerox copy) free of a 2-page article about the Terror of Transyvania, send a stamped self-addressed envelope to Graf Drak, POB 9669, N. Hollywood, CA 91609. The magazine feature by Ion Hobana, Mr. Imagi-Movies of Bucharest, includes 2 fotos of Forry.



VLAD ALL OVER

* * *

SLIME MARCHES ON

Or perhaps slithers is the proper verb. 1963, and FM covers THE SLIME PEOPLE. 1995, and Quelou Parente (see p.60, March issue) has written and will direct MARQUIS DE SLIME. Princess Catherine Oxenberg (LAIR OF THE WHITE WORM) and Forry (50 cameos) will costar in "Slime Wars", described as a PulpFilm, by General E.J. "Nunan" Gold. Between 50 & 100 fotos of 4E will be featured. Watch this is department for future developments.

* * *

FM FANS ON F/X

Sean Fernald & his wife Darcy were recently seen on TV's F/X channel, showing off Sean's fabulous collection of fanta-film artifacts. **FM** got a plug all to itself, the world being informed that a first issue now commands a collectors item price of $1500. (Better get one while it's cheap!)

* * *

COLLECTOR'S GUIDE

From Michael Pierce comes THE COLLECTORS GUIDE TO HORROR MAGAZINES, a lavishly illustrated, full size book listing going prices for thousands of horror, sci-fi & fantasy mags and special editions. Check out the 6 page, full color foldout featuring all the FM's from #1 through #205! As you flip thru the book, you'll notice the tremendous number of titles that trade on "Forry's Folly." If imitation is the sincerest form of flattery (as they say) you should be flattered for your exquisite taste in your pursuit of the original (and best!) filmonster mag!

CREATURE CROONER!

Remember Bobby "Boris" Pickett? He's the 1960's rocker who gave the world the immortal hit song "The Monster Mash." His latest venture is a video release of FRANKENSTEIN SINGS!—a thoroughly delightful madcap musical comedy. He'll be previewing it at the Memorial Day Weekend Son of FM-Con in Horrorwood. Stop by and say hello!

* * *

GODZILLA FANS

Jeff Rovin recommends you don't miss the CD import, "Godzilla Symphonic Concert", 40 years of Godzilla scores!

* * *

PRINCE SIRKI JUST DOESN'T GIVE UP!

Actor Doug McClure, best remembered by fantasy-film fans for a host of starring roles in cinemadaptations of works by Edgar Rice Burroughs, passed away on February 5. He appeared in such tales as AT THE EARTH'S CORE, HUMANOIDS FROM THE DEEP, THE LAND THAT TIME FORGOT and THE PEOPLE THAT TIME FORGOT. Grateful fans won't let him be forgot.

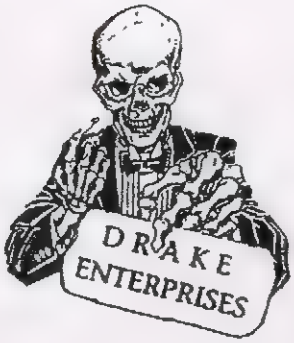
McClure— Not Forgotten

As we go to press with only a few lines left, we receive the depressing news (from no less than 3 fans in his city) that one of the early Horror Hosts of terrorvision has passed away: "Dr. Paul Bearer".

February 19 the life of John Howard was claimed. This actor costarred in 1941 with Basil Rathbone in THE MAD DOCTOR. He teamed the same year with John Barrymore in THE INVISIBLE WOMAN and the following year was the victim of an ancient werewolf curse in THE UNDYING MONSTER. A TV-veteran, he appeared in such series as "Science Fiction Theatre", "Men into Space", "Wonder Woman" and "Lights Out". He starred as Ronald Colman's brother in the classic of Shangri-la, LOST HORIZON. Lights Out at 82 for John Howard, whom we hope has now found his Lost Horizon. Information supplied by Harris M. Lentz III.

Also dead at 84, Harry Horner, director of 1952's RED PLANET MARS.

HORRORSVILLE... HEADLINE



Life-Size Motorized Monsters (by Monsters Unlimited), Masks, Props, & More! All at super low prices, save 20% - 60%. Our catalog shows you the actual products, not just pictures, so you can order with confidence. For our new '95 catalog on VHS send $6 check or money order to:

Drake Enterprises
PO Box 122
Middlesex, NJ
08846-0122

Visa & Mastercard call or fax:
(908) 563-1832

WANTED! MORE READERS LIKE

RICKY & KAREN DICK
(aka GRAVELY & GRIZELDA

(Continued from page 7.....)

Thanks for the memories and keep 'em coming.

DOUG BRUMFIELD
Middletown OH

• Nice to hear you "dig" Blacky Lagoon so much. Too bad for your landlord you're not a King Kong fanatic—if you couldn't find a Kong mask think of all the money he could make renting rooms if you'd built the Empire State Building in his yard! You'll find a complete vintage display of all the original Don Post masks at the Captain Company booth at Son of FM Con in May. As for who might be selling any of those old masks (there ain't many around these days), pick up TOY SHOP at your local newsstand. (Krause Publications.)—RF

AMAZING STORY

I'm a university instructor and popular culture scholar, and I've done quite a bit of research on popular radio, but I was astonished by the information you reveal in FM 205. In your "Sounds of the Imagi-Nation" article for that issue, "The Forgotten Frankenstein," you describe Bret Morrison's participation in a Frankenstein series broadcast during 1932. I'm extremely interested in this series, and I wonder if you might provide additional information? Frankly, I wonder if there could be an error? I'm sure you're aware that George Edwards produced and starred in a Frankenstein serial that same year. If you could provide any information about Morrison's participation or the Edwards series, I'd be grateful.

DIXON CHANDLER
Tallahassee FL

• The information as stated in FM's Golden Age Radio Historian, Frank Bresee, came directly from an interview he did with Morrison. We're passing your inquiry on to Frank and we'll let you (and our readers) know if anything of that program survives.—RF

MAKING UP IS HARD TO DO

Keep up the great work. But I would really like to see a special FM on makeup masters.

RON CHAMBERLAIN

• A brand new regular column on that very subject (filled with how-to tips) will premiere in FM #210.—RF

NEW MEMBER OF THE CLUB

I just received my 1st FM magazine ever (#202)! I'd like to compliment you on the good work you do in bringing the magazine to a big comeback. I liked the DINOSAUR ISLAND article the best, I sure am interested in cave women! **(Who ain't?!—Ed)** I was wondering what year did FM cease publication until the magazine returned in 1993?

DARRYL HEINE
Inverness FL

• The last issue Forry edited was #190 in 1982. His statement of resignation, owing to growing dissatisfaction with the publisher, ran in issue #191, along with a statement from the management wishing him well on his new endevors and concluding he'd be "missed". This statement was indeed prophetic since FM folded with issue #191! You can be assured we won't jump the classic track with our new series since I, like tens of thousands of you, have already been thoroughly and irreversibly brainwashed into a love of fantastic Classics by The Ackermonster. (For which I am eternally grateful!)—RF

MONSTEROLOGY 101

Monster mania is alive and well in central New York. I just wanted to let you know that a new generation of monster lovers is springing up (out of the grave)

WANTED! MORE READERS LIKE

(PAPA) BOBBY & (SON) ALEX ASEA

MYSTERY PHOTO DEPARTMENT

HEY, THERE-YOU WITH THE BEAUTIFUL ICE!

MYSTERY PHOTO #208

This chilling song title, from the horror musical *The Pawjama Game*, inspired this issue's Mystery Photo about disappearing lasses. As the Muse might say "Now muse-e-um, now you don't." Take a few wacks at being like RaPUNzel—let down your hair and take a crack at CAPTIONING the unidentified scene shown at the right. In our #209 issue, for those of you who might not recognize the scene by sight, we'll provide its particulars and the film from which it came along with the best twist of a phrase suggested by the foto. Send a POSTCARD only (postmarked by June 20, 1995) with your suggestion to: FAMOUS MONSTERS, Dept. Miss Terry #207, POB 9669, N. Hollywood, CA 91609. The best submission will win its author a place of honor in our pages plus a copy of the issue with the Mystery Photo page personally autographed to the winner by FJA!

ANSWER TO MYSTERY PHOTO #206

Hat's off to Rondo Hatton as he appeared in this scene with Charles Wagenheim in THE BRUTE MAN, (Universal, 1946). His famous name inspired several suggested captions. Among those who wrote were: Glen Rylko, Richard Millard, Don Dolanski, William Roberts, Evan E. Davis, Denis R. Bousquet, Lloyd Fradkin, Tom Triman, Jeff Kurta, Billy Evans, Tom Reynolds, Dan Sweet, Russ Lewis, Dean Tessmer, Michael Raymond and Dave Carter

Honorable Mention goes to Philip C. Perkins of Tulsa, OK for:
"I can't handle hot ice, but that hat! On second thought, better keep your hat on, Rondo."

Our First Prize is awarded to Treva Rogers of Branson, MO for her caption:
"Now, you go bury these in your backyard and in the morning you'll find a big beanstalk with a real giant at the top!"

Starting next issue, we'll be printing more of your submissions each issue, so keep writing. Meanwhile, a copy of this issue, personally autographed by The Ackermonster on this page, is on its way to you, Treva, with our con-dracula-tions!

and Famous Monsters is their magazine of choice. As Professor Arcane, monster teacher, I hear many positive comments about your publication and am besieged by requests to "borrow" my copies. Now that's scary! Here's wishing you and FM many more years of success. I thought you might be able to use this picture of Monsterology 101. It was taken on February 24, 1995 in Syracuse, N.Y.

RON CAIN
(PROFESSOR ARCANE)
Camillus NY

THE LIGHT FANTASTIC

I was hooked to your great magazine the moment I saw the Creature from the Black Lagoon on the cover of the December 1973 issue, #103. I had first seen the movie on television in the late 1960's, hosted by a bloke with the name "Deadly Earnest." Although his commentary frightened me into nightmares, I later realized it was pure fun. Your magazine allowed me to fully appreciate all the wonderful late night horror and science fiction movies on T.V. However, when they suddenly disappeared from the airwaves, and many never to be seen since, your magazine was still there for fans down-under, keeping us informed and entertained. I am a press photographer by trade and am always inspired by the rare black and white stills you publish. I must confess the superb use of lighting and execution of the photographs has somewhat influenced my work, and I am proud to notify my colleagues that FM also helps with my work, albeit in an unusual way.

CARMELO BAZZANO
Victor Australia

• You can blame big, bulky cameras, slow film emulsions and a solid studio support system for the incredible craftsmanship evident in the old film stills. Modern technology is liberating, but gimme that 'ol-time real-legion of fine, studio lighting!—RF

LAST CALL ON WOOD WORK

It's time for a reality check. Bela Lugosi's Dracula was a great, great performance, as was his Ygor, his White Zombie, and a number of others. But he was also a human being, with human frailties, just like everyone else. Tim Burton's ED WOOD did not portray Bela as an evil man. Rather, he was seen as a good man who was badly treated by a studio and an industry that he had made a lot of money for. In the movie, it was the film industry that was portrayed negatively, and not Bela. Bela was a drug addict. Bela was reduced to making poverty row quickies. These are facts. Burton presented these facts without passing judgement on Bela. As far as Lugosi saying the "F" word, well he was human. At the FM con two years ago I heard people whom I knew to be good, caring individuals saying that same word. **(WHAT!?! Well I'll be **!!*—4E)** Because we are all human, none of us are perfect. The same can be said for our very human idols.

DAVID NAHMOD
NJ

• The disagreement is with the overt exaggeration and attention placed on "that" language and Bela's problems, particularly since it would have only taken a simple explanation that his addiction was the result of medication for chronic sciatic pain during an era when medical science hadn't many alternatives to offer the afflicted. A bit more responsible tuning might have resulted in an equally entertaining but less sensationalistic plot device. Now let's retire this debate (at least until we hear from the video crowd!) and wait and see if Horrorwood fairs any better if anyone decides to tackle a tale of Karloff or Chaney. By the way, don't relate our disappointment with the script to Martin Landau's performance which was

MONSTER MAGAZINES AND FANZINES FOR SALE.

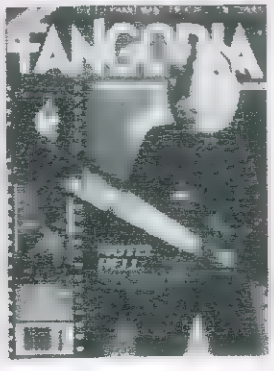
PHONE
(516) 486-5085

FOR LIST #12
SEND SASE OR $1.00
TO

WANT LISTS FILLED
RARE ITEMS IN STOCK

STEVE DOLNICK
BOX 69
DEPT. FM
EAST MEADOW, NY 11554

ALSO BUYING
MONSTER MAGAZINES & FANZINES



WANTED! MORE READERS LIKE

THE CLASS OF MONSTEROLOGY 101
(BACK ROW:) ADAM WELLS, CHRISTIAN LEMP, SAM SZEWCZYK, TOM SCHEINER, (3RD ROW:) JOE TRAMANI, MICHAEL FIERMONTE, BEN BRITT, KURT WOSILEWSKI, MAC CUSHING, (2ND ROW:) CAITLYN MICELI, JESSICA CAIN, BRANDON HAAS, JORDAN POLLOCK, INSTRUCTOR RON CAIN, KYLE MARTIN, AARON STUKEY, JUSTIN LORMAND, (1ST ROW:) PAMELA FOX, JENNIFER MAHER DESERIO, ERIC BRITT, PHILIP ANDREWS

sincere, moving and deservedly Oscar winning.—FJA & RF

PLATO-NIC FRIENDS

FAMOUS MONSTERS is no stranger to my family. My father used to collect your fine magazine when he was young and so when I grew up I, too, fell in love with the treasure he left me—his Famous Monsters collection from issue #100 to issue #151. In the years that followed I read these magazines many, many times and I continue to do so, even today. A few days ago I felt that great feeling again when I saw a copy of the New Famous Monsters of Filmland! Needless to say I bought it immediately.

Thanks for giving me the pleasure to enjoy your great magazine once again. You have fans all over the world, even in Greece!

KIRIMAS DINOS
Neo Faliro, Greece

• It's nice to know we urn our reputation in Greece!—FJA

DOWN MEXICO WAY

I've just read for the very first time your fabulous magazine. I was delighted. It's INCREDIBLE! I've always been a fan of films and magazines of this kind. I've read many other "screamagazines" and FM is the "beast!" It was very good luck for me to have bought FM at Sanborn's in Monterry City. Forgive my english.

CONSTANTINO A. TAMEZT
El Cercado, Mexico

• We're sure you'll be Chase 'n Sanborn's for each new issue of FM! (Bean to any good coffee houses latley?)—RF

FAMOUS MONSTER OF FINLAND

I am the most famous Science Fiction Gorilla in Finland, known in fandom throughout the land. I think all good humans are really monkeys. Or apes. I nearly got elected Ruler of the Universe last year but the election went slightly wrong!

FM is a great magazine! I can type very well myself but this time I just dictate and let Mr. Manninen write it down. (He and) Ms. Kivilahti are nice humans and I let them live with me.Am I the first fan to write to you from Finland? I tried to be, anyway.

TONKKA GORILLA
PEKKA ALLAN MANNINEN
HANNELE KIVILAHTI
Tampere, Finland

• You are not only the first fan to write us from Finland, you are the first gorilla who has ever kongtacted us, period.—FJA

ATTENTION FANG GANG!

We want to hear from you! What did you think of this issue? Got a comment, question or story about the weird world of monsters? Drop us a line. Enclose a snapshot of yourself if you can. We'd also like to share your drawings, makeup creations, sculptures or other monstrous art in this column, so send a foto or xerox copy of your work. (Any original artwork we receive is placed in the Ackermuseum Collection.) Address your letters to:

FAMOUS MONSTERS OF FILMLAND
DEPT. FANG MAIL #208
POB 9669, N. HOLLYWOOD, CA 91609
or use our 24-hour Fax line at
818-764-1823

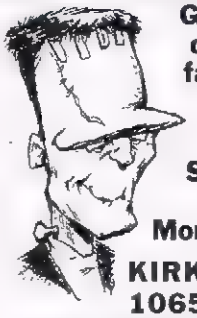
MONSTERABILIA!

STONER'S MONSTER MAYHEM

Send $3.00 for catalog and info regarding the **MANIAC BUYER'S CLUB!** Refundable with first order! Books, magazines, model kits, posters, t-shirts, toys, trading cards & much more!

Richard Stoner
3207-1C (FM) Trappers Cove Trail
Lansing, MI 48910

MONSTROUS CARTOONS!



Get your cartoon drawn with your favorite monster IN COLOR for only $27!

Send good photo of you and the Monster's name to:

KIRK BJORNDAHL
10650 IDEAL AVE.
MAHTOMEDI, MN 55115

— Makes a Great Gift! —

UNIQUE ANKH KNIFE

Complete with sheath. Can be worn as pendant (with sheath). Size is 1 1/2" x 3 3/4" (4 1/4" with sheath). Blade is sharp steel, handle is sterling plated metal, with black antiquing. Also available as a keychain. Price is $39.95 add $4.25 for shipping.

Order From:
SOUTHWORTH ENTERPRISES
P.O. Box 440624
Aurora, CO 80044
303-888-5667
Visa-MasterCard Accepted
6 WEEK DELIVERY

TAPES OF TERROR!

Over 1000 Exploitation & Horror Film Frights Beyond Your Wildest Nightmares on Top Quality Guaranteed Name-Brand NTSC VHS HI-FI SP-mode Videos! Only $20.00 each, plus postage. We Ship Everywhere! Quantity Discounts! Our 11th Year! Send a 32¢ S.A.S.E. for a FREE Newly Updated 1995 CATALOG of **TAPES OF TERROR!** (Overseas Catalogs: Please Send 2 International Reply Coupons.) Write Tonight!
6228 Darnell, Dept. FM, Houston, TX 77074-7416

JAPANESE ANIMATION

OVER 1,000 TITLES
SEND $1 FOR CATALOG
SUPER COLLECTOR 18547 BROOKHURST ST.
FOUNTAIN VALLEY, CA 92708
OR CALL: 1-800-99-SCI-FI TO PLACE AN ORDER

Yes! Yes! I'll Sell You My Monster Toys!

We need AHI loose or MOC, Hasbro monster wallets, PEZ dispensers, movie props, Planet of the Apes stuff, Aurora model kits, Haunted Mansion items, Munsters, Adams Family, Lost in Space, Land of the Giants... you name it! We buy, sell, and trade. We will buy one piece or your entire collection and will usually beat any competitors price.

CALL THEM FIRST, BUT ALWAYS CALL US LAST!

☐ Yes! I want your March 1995 catalog for only $1! Please rush this at once to me at address below. Also, put me on your super cool mailing list to be notified of your sales and upcoming shows

Name _____

Address _____

_____

City _____ State_____ Zip _____

Telephone _____

Cut out this coupon and send along with payment to.

Toys from the Attic™
20165 N. 67th Ave., Suite 122A
Glendale, AZ 85308
(602) 547-2564

DIE LAUGHING!

Professional and novice cartoonists collide in SNICKER one of the funniest magazines that the Human Race has ever produced! See for yourself

• Send $3.00 for a sample copy. or

• Send $5.00 for 3 issues. or

• Send $10.00 for 11 issues or

• Send $20.00 for a complete set of all issues still available plus a free official SNICKER T-Shirt

For the cartoonists, a humorous alternative to Punch vs KO'd MAD is just right. Breakfasts and Sardonic Lampoon, or what used to be—Snicker is flourishing. Artist's

"Lots of funny cartoons. Thumbs up" Factsheet Five

MAIL TO
BALDUCCI PUBLICATIONS
1248 Oak Bark Drive
St. Louis, MO 63146

Original Quality European Imports

In full color factory box. All Tapes 100% GUARANTEED!

We have searched the world for hard-to-find films from directors like Franco, Rollin, Borowczyk, Polanski, Welles, and so many more!

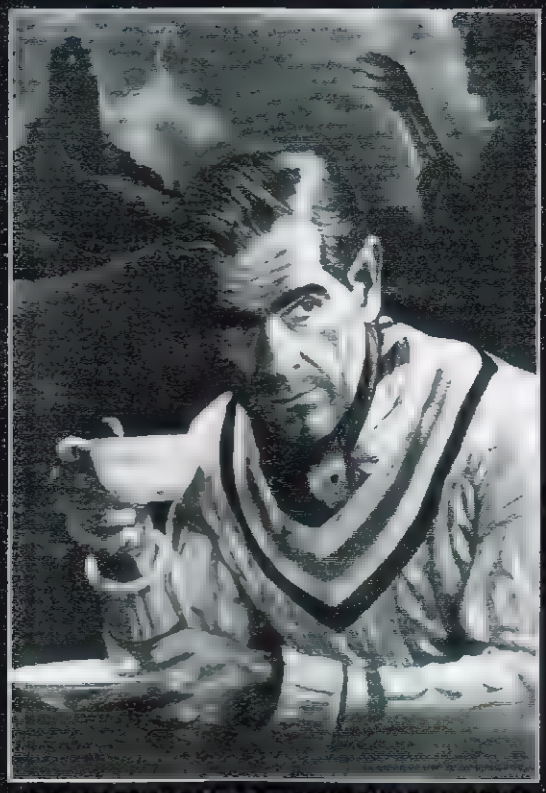
Uncut and Widescreen Euro Westerns, Hammers, Giallos, & Erotic Sleaze From Italy, Holland, Germany, France, Hong Kong, etc.

SASE = our FREE catalogue

LUMINOUS FILM & VIDEO WURKS
PO Box 1047 Dpt.FM1 Medford NY 11763
Internet:Revco@AOL.COM

AVAILABLE FROM POPULAR ARTIST

ROBERT ARAGÓN



LICENSED BY KARLOFF ENTERPRISES/SARA KARLOFF

AN AUTHORIZED & LICENSED
TRIBUTE TO
BORIS KARLOFF

FIRST IN A SERIES OF PORTRAITS
HONORING HORROR FILMS BEST.

MASTERFULLY CAPTURED IN GLORIOUS **B & W.**
EACH **18 x 24** PRINT IS **SIGNED** &
NUMBERED BY THE ARTIST TO A
LIMITED EDITION OF 2000.

EACH PRINT IS $**15.00** + $5.00 S & H

ALSO AVAILABLE **SILENT SCREEN LEGENDS**

EACH OF THESE **B & W** PRINTS MEASURE **14x17**
$7.00 EACH OR **SET OF 4 AT $25.00** + $5.00 S & H
NOSFERATU IMAGE ALSO AVAILABLE ON A 100% COTTON **BLACK** T-SHIRT
$**18.00** S & H INCLUDED

TO ORDER:
CHECK OR MONEY ORDER

DON C. GATES
1095 DEARBORN DR., SAN DIEGO, CA 92154
(PHONE) 619-423-9488

ALLOW 2 TO 4 WEEKS FOR DELIVERY • DEALER INQUIRIES INVITED

CREATURE DOUBLE FEATURE!

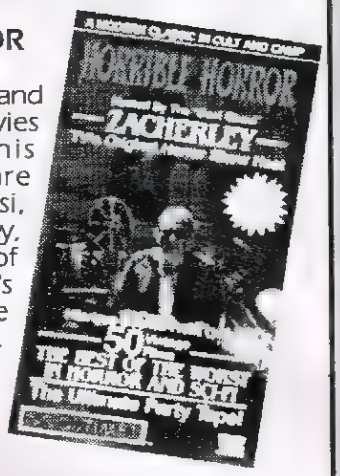
Available in Bookstores

SLEAZE CREATURES
Book

The Ultimate guide to fifty of Hollywood's most obscure horror & monster movies, written by D. Earl Worth. Loaded with outrageous rare photos, fascinating production details, behind-the-scene anecdotes and more! Don't miss this one! 256 Pages 8 1/2 x 11 $19.95 - Paper

HORRIBLE HORROR
Video

Fifty of the most horrible and outrageous horror movies are featured in this collector's item. Rare footage of Bela Lugosi, Boris Karloff & Lon Chaney, Jr. Almost two hours of film clips from Hollywood's worst, hosted by the legendary Zacherley. Approx. 110 minutes. Color & B/W - $9.95



SPECIAL OFFER!

ORDER SLEAZE CREATURES AND HORRIBLE HORROR
TOGETHER FOR ONLY $22.95!
ACT NOW! OFFER LIMITED!
CALL TOLL FREE: 800-544-2010

FANTASMA BOOKS

YOU SAVE
$7.00

To order by mail: Send $19.95 for Sleaze Creatures, plus $3.00 postage & handling ($6.00 foreign & Canadian);
$9.95 for Horrible Horror plus $2.50 for P&H ($5.00 foreign & Canadian);
or buy both for just $22.95 plus $4.00 P&H ($8.00 foreign & Canadian) and SAVE over $7.00!
Send checks or money orders to: Fantasma Books 419 Amelia Street, Key West , Florida 33040

Now Available!

The long wait is over! The all-new edition of the **Monster Magazine and Fanzine Collector's Guide** is available now, and it's sure to blow the mold off a few coffins! You won't want to be without this detailed guide, packed with more than **two thousand detailed photos of nearly 500 titles**.

To order your copy, call today - the **first 500 copies sold will be signed and numbered** by publisher, Michael W. Pierce.

Monsters
AMONG US

13811 Bayside Drive • Monroe, MI 48161
(313) 242-6885

For an illustrated catalog of our incredible selection of monster magazines and related fanzines, send $3.00 to Monsters Among us, or call today! We gladly accept collector want lists - FAX (313) 457-5033.

DRAW SUPERCHARACTERS

Three books containing over 600 step-by-step illustrations will teach you how to draw your own Supercharacters and scary Monsters in minutes and have lots of fun! *Book I, BookII,* and *Supermonsters* are only $4.95 each. The complete set is only $14.25. Learn or your money back. Send check or Moneyorder to:

E. PHELPS COMPANY
P.O. Box 22401-FM
Cleveland, Ohio 44122

YOUR AD BELONGS IN FAMOUS MONSTERS!

Whatever you sell, we offer your business unbeatable exposure to the World's Greatest Monster Fans—the Readers of FM! The World's Most Discriminating Fans!

Call or write for our advertiser's pack today. We offer the highest visibility at the lowest rates! FM is distributed at major newsstands, booksellers and specialty shops throughout the U.S., Europe and the Far East!

CALL 818-764-9400
24-Hour Fax Line—818-764-1823
or write
FAMOUS MONSTERS OF FILMLAND
DISPLAY AD MGR. POB 9669, N HOLLYWOOD, CA 91609

FAMOUS MONSTERS OF FILMLAND

THE WORLD'S FIRST & FORRYMOST FILMONSTER MAGAZINE!

MEMOIRS OF A VERY VISIBLE MAN!

Ack takes you back through the "ghoulden" years of FAMOUS MONSTERS OF FILMLAND. Packed with photos and Forry's fond (and not-so-fond) remembrances as Editor-in-Chief of the World's #1 Screamag during it's first 25 years. Volume One covers issues 1 through 50. Volume Two covers issues 51 through 100. What was it really like being Guru to a generation of fantasy-film fans? Read FORREST J ACKERMAN: FAMOUS MONSTER OF FILMLAND, Vol. 1 and Vol. 2.

Limited Supply! Order Yours Today!

ONLY $19.95 EACH

Signed by Forry to you—No Extra Charge! Specify Name.

PLEASE USE THE CAPTAIN COMPANY ORDER FORM ON PAGE 82 TO ORDER THESE BOOKS

THE CAPT. COMPANY MAIL ORDER PAGES

MORE CAPT. CO SPECIALS ON THE FOLLOWING PAGES!!!

PHANTOM OF THE ORGAN 12" ALBUM

Back in stock! Originally featured in FM over 30 years ago. Weird Erik plays his heart out. Jacket notes by Forrest J Ackerman.

Only $7.95.

VAMPIRE AT THE HARPSICHORD 12" ALBUM

Back in stock! Originally featured in FM over 30 years ago. Jacket notes by Forrest J Ackerman.

Only $7.95.

THE ACKERMONSTER'S CARDIACARDS

Direct from the FJA Archives! Each sheet contains 45 different FULL COLOR collector cards featuring reproductions of lobbycards and onesheets from classic sci-fi, horror and fantasy films, with fascinating film notes by the Ackermonster on the backs. A perfect companion to your home video library. A great gift for every fantastic film fan! Collect all 4 sets!

THE ACKERMONSTER'S CARDIACARDS SETS 1, 2, 3, 4

EACH SET ONLY $9.95 ALL 4 SETS FOR $34.95

FAMOUS MONSTERS CLASSICARDS! UNCUT SHEETS!

Just discovered in our warehouse! Each sheet contains 45 different FULL COLOR reproductions of covers from Ack's best loved titles plus issue outline and notes on the backs. Features FAMOUS MONSTERS OF FILMLAND 1-191, YEARBOOKS, SPACEMEN, MONSTER WORLD and more! Each sheet features an assortment of issues. Collect all 5 sets for a complete FAMOUS MONSTERS reference library!

VERY LIMITED SUPPLY! ORDER NOW!

FAMOUS MONSTERS CLASSICARDS UNCUT SHEETS 1, 2, 3, 4, 5

EACH SHEET ONLY $39.95 (Limit 2 of any sheet per customer. No Dealers, please.)

FULL HEAD, DELUXE

BRIDE OF FRANKENSTEIN DISPLAY MASK!

Gray-blue skin, deep red eyes and that crazy nefertiti hairdo. she's enough to scare the dickens out of any prospective suitor. High quality mask by Topstone. Real "hair"

CLEARANCE! Was $149.95
Now Only $119.95

DELUXE TOR JOHNSON MASK

Tor-ment your poor friends and family! Great looking TOR as he appeared in the infamous PLAN 9 FROM OUTER SPACE. Wear your TOR to the movies!

Now Only $34.95.

ABOUT THE ALL NEW CAPTAIN COMPANY!

After repeated requests from readers, FM'S mail order department is back, featuring dozens of *new* items for all true FM monster fans! We've searched the World for the best monster merchandise and found masks novelties, toys, and more. (Sorry, we do not have any Monkeys or Seahorses!)

We ship everything in sturdy packaging to arrive safe. Please allow 2-3 weeks for delivery on orders placed by Credit Card or Money Order. Allow 4-5 weeks for orders placed by personal checks. Some items are very hard to get and so stock is limited. Prices in this issue superceed all previous Captain Company offers.

Prices in this issue are good until AUGUST 15, 1995 ONLY!

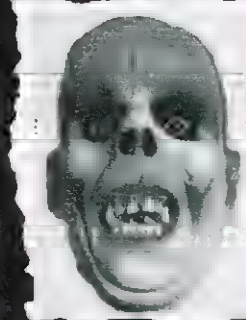
All items are fully satisfaction guaranteed* If not delighted simply return within 30 days for credit or refund (customer return at own expense)

NOTICE:

Masks are shpped in a sealed, clear plastic package. For Health reasons, all masks are NON-REFUNDABLE once package is opened. We issue credit for opened returned masks.

*(Refund offer does not apply to personalized items. Defective video tapes will be exchanged for same title only. We are not responsible for any orders placed with the original CAPTAIN CO.)

TO ORDER ANY CAPT. COMPANY ITEMS USE FORM ON PG. 82



DELUXE PHANTOM OF THE OPERA MASK

Great looking over-the-head latex mask of Lon Chaney Sr as Erik! "Feast your eyes on my acursed ugliness!!!"

Now Only $29.95.

THE ART OF FRANKENSTEIN!

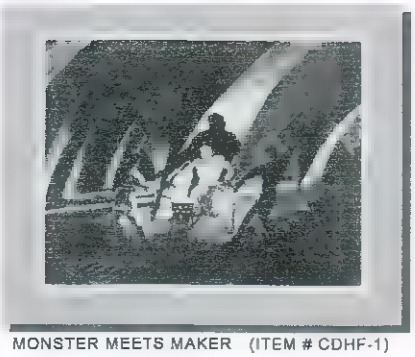
RARE COLLECTOR'S ITEM EXCLUSIVELY FROM FAMOUS MONSTERS OF FILMLAND!

FM is proud to offer these Fine Art reproductions of original scene production sketches, by visionary Art Director Charles Danny Hall, for Universal Studio's 1931 Horror Classic—FRANKENSTEIN!

Each 11" x 14" Black & White print is individually handcrafted and printed on fine quality, warm-tone photographic paper, then set in a color-coordinated 16" x 20" Matte, ready for framing.

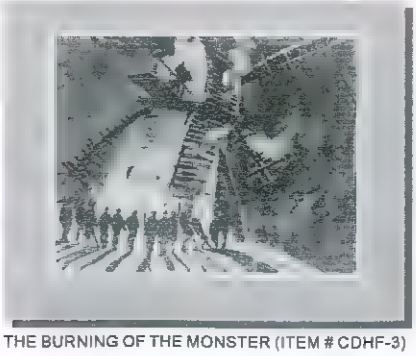
These rare & distinctive illustrations will enhance any monster lover's collection.

EACH HAND-CRAFTED, MATTED PRINT IS ONLY $49.95



MONSTER MEETS MAKER (ITEM # CDHF-1)

CASTLE FRANKENSTEIN (ITEM # CDHF-2)



THE BURNING OF THE MONSTER (ITEM # CDHF-3)

THE OLD, DARK HOUSE DINING HALL (ITEM # CDHF-4)

TO ORDER THESE ITEMS USE THE CAPTAIN COMPANY FORM ON PAGE 82 OF THIS ISSUE.

THE ART OF VAMPIRA!

We've had so many requests for reproductions of the paintings by Maila Nurmi, The Original First Lady of Late-Night Terrorvision, (as featured in FM #206), we've arranged to offer collector's a series of full color, photographic reproductions of some of her most popular pieces.

Each 11" x 14" print is reproduced on fine quality photographic paper and comes in its own 2-piece, color-coordinated 16" x 20" Matte, ready for framing!

You can also order a copy of Vampira's original TV Shock-shot! (ITEM # MNTV-1) B&W 8" x 10" Print in 11" x 14" Matte)

Each item is available in a standard issue or signed by the artist! (SEE BELOW FOR ORDER NUMBERS)

EACH PRINT ONLY $39.95 • PRINT SIGNED BY THE ARTIST ONLY $49.95

VAMPIRA! TV PHOTOGRAPH ONLY $4.95 • TV PRINT SIGNED BY MAILA NURMI ONLY $9.95

(Sorry, signed prints can not be personalized)

PRINT # MNTV-1
SIGNED=#MNTV-1S

PRINT # MN-2
SIGNED=MN-2S

PRINT # MN-3
SIGNED=MN-3S

PRINT # MN-4
SIGNED=MN-4S

PRINT # MN-5
SIGNED=MN-5S

A trip down monster memory lane with the Ackermonster! Program highlights the birth of FM magazine, an upfront and personal tour of the Horrorwood Ackermansion, closeup looks at many of the fabulous movie props from the Ackermuseum...PLUS special segments on Karloff, Lugosi, Chaney and Chaney Jr., Ray Harryhausen, The War of the Worlds, King Kong Metropolis and a visit with FORBIDDEN PLANET'S Robby the Robot! Special guest appearances by Ray Bradbury, Zacherley, Bobbie Bresee, Robert Englund and much more A fantastic 75 minutes with the King of Creatures, Forrest J Ackerman!

CATCH THE ACKERMONSTER ON HOME VIDEO!

2 GREAT PROGRAMS!

FAMOUS MONSTERS OF FILMLAND: HOORAY FOR HORRORWOOD!

LIKE WATCHING AN FM YEARBOOK ON VIDEO!!

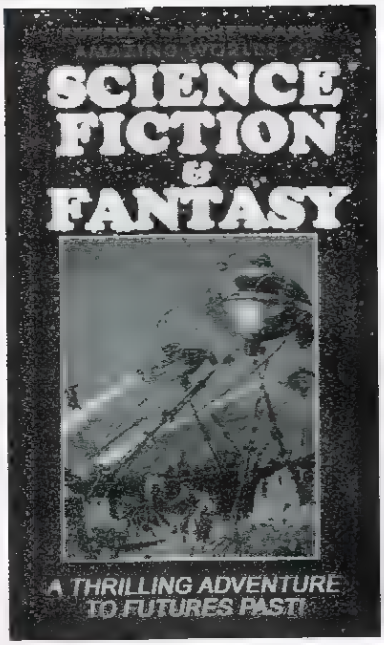
FJA'S AMAZING WORLDS OF SCIENCE FICTION & FANTASY!

A MUST FOR CLASSIC SCI-FI BUFFS!

BOTH TAPES ARE HIGHLY RECOMMENDED FOR YOUNG FANS EAGER TO LEARN ABOUT THE CLASSICS OF SCI-FI, FANTASY & HORROR!

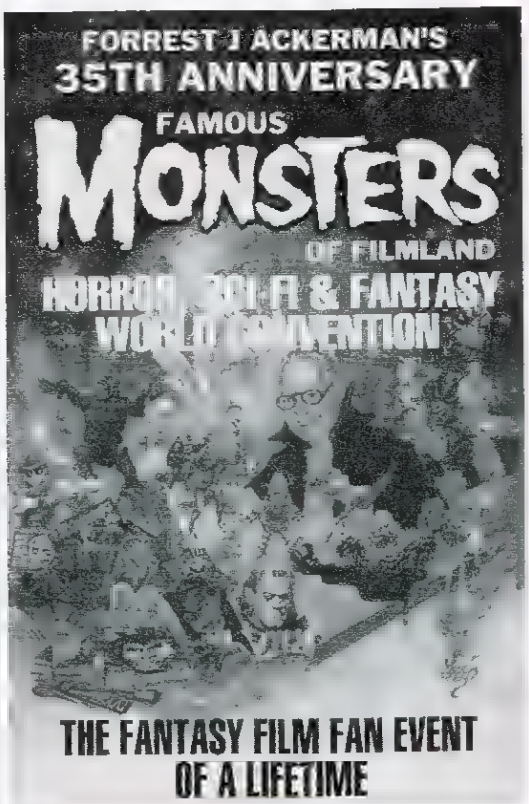
NOW ON SALE! ONLY $19.95 EACH!

For a Limited Time Only. Order Your Copy Today!



An amazing adventure to Futures Past! Join FJA as he takes you back through the history of sci-fi and many of the most exciting genre classics. Segments feature Gene Roddenberry (in his last filmed interview before his passing away), a visit to the Hollywood F/X studio of Rick Baker, Joe Dante, Ray Bradbury, A.E. van Vogt, Ann (WAR OF THE WORLDS) Robinson, Ray Harryhausen (filmed at his home in London, England), Don Post Jr., and many more. Learn about the art of animation, special F/X, see the workings of fabulous props from THE TIME MACHINE, DESTINATION MOON, ALIENS, discover the art of science fiction with Frank Kelly Freas . from literature, to art to the greatest movies ever made, experience the incredible world of classic science fiction and fantasy presented by Mr. Science Fiction! 75 Minutes

THE FAMOUS MONSTERS 1993 WORLD CON SOUVENIR VIDEO!



THE MOST INCLEDIBLE WEEKEND IN MONSTER FAN HISTORY!

It was the Woodstock of the fantasy film world. A 3 day celebration of the world's most beloved monster magazine and its illustrious editor! Now, all the excitement and magic of that monstrous event are captured in this special souvenir video featuring**FORREST J ACKERMAN, RAY BRADBURY, RAY HARRYHAUSEN, RICHARD MATHESON, ROBERT BLOCH, JOHN LANDIS, JOE DANTE, WILLIAM SCHALLERT, JIM DANFORTH, JOHN AGAR, ZACHERLEY, BRINKE STEVENS, CURT SIODMAK, GLORIA STUART, NOEL NEILL**, and many more. This video includes highlights from the celebrity seminars, the zany HORRORWOOD SQUARES show, the Saturday night monster bash and costume competition, the celebrity sing-a-long, the unveiling of FAMOUS MONSTERS #200, The fabulous Ackermuseum display and the Son of Ackermemorabilia auction and candid comments from fans and celebrities! Plus you'll join our staff as we take you into the celebrity con suite! 2 incredible hours of monster madness!

If you were able to get there, you'll cherish the memories as you relive that enchanted weekend. And, if you couldn't attend, you'll thrill to each magic moment!

ON SALE! NOW ONLY $19.95

For a Limited Time Only. Order Your Copy Today!

NEVER FORGET WHEN IT'S TIME TO PICK UP THE NEWEST ISSUE OF FAMOUS MONSTERS!

Get your very own FAMOUS MONSTERS OF FILMLAND DESK CLOCK!

Features a digital clock which displays time or alternating time & date, plus a matching perpetual calendar. Overall size 3" x 5". Limited Supply. Order today!

FM DESK CLOCK $9.95

FAMOUS MONSTERS T-SHIRT!

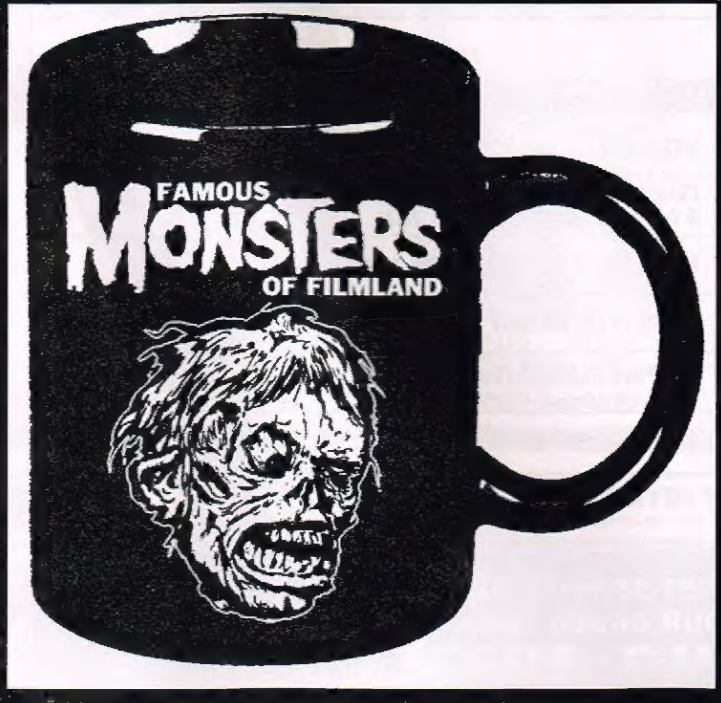
We have a limited supply of these great looking shirts left (L and XL sizes only). **Printed in brilliant red, white & black on a heavy weight, premium quality black cotton shirt.** Give one to your girl fiend to wear as a nightshirt. She'll scream with delight! Originally issued for the FM-Con at $19.95. Order yours now for only **$9.95** each.

SPECIAL ISSUE FAMOUS MONSTERS 1991 CALENDAR!

Just discovered while cleaning our warehouse. This calendar was issued as a gift to persons attending Forry's 75th Birthday Celebration in 1990! Features 13 FM covers from the original series & a short history of FM & key dates in monsterdom. Overall page size 9" x 12". Signed and dated (1991) by the Ackermonster. Very Limited supply. (Limit 2 per customer. No Dealers, please.)

Only $12.95 each

GET MUGGED BY FAMOUS MONSTERS!!



Your very own fine quality, black ceramic COFFEE MUG featuring the infamous SHOCK MONSTER™ silk screened in glorious blood-red, with the FAMOUS MONSTERS OF FILMLAND LOGO blazing above its gory face in brilliant red & yellow! This is FM's own trademark, as seen on the original Famous Monsters Club T-Shirts from 1960! The flip side of the mug bears our slogan, "The Magazine Monsters Believe In!" This item will be available for immediate shipment as of June 1, 1995! (The same design is coming as a premium quality T-Shirt. Watch for release date.)

Order Yours Today!

ONLY $7.95 EACH
(2 for $14.50!)

CAPTAIN COMPANY ORDER FORM

Use this order form until AUGUST 10, 1995.

YOU CAN USE THIS KONG-VENIENT FORM TO ORDER ANY CAPTAIN COMPANY PRODUCT IN THIS ISSUE. Please send orders for products from other dealers directly to the advertiser.

Just fill out this order form and mail it (or a xerox copy) along with your payment (make payable to CAPTAIN COMPANY) to:

CAPTAIN COMPANY, Dept. FM#203
PO Box 9669, N. Hollywood, CA 91609

PLEASE DO NOT WRITE IN THIS BOX—FOR OFFICE USE ONLY.

Name_____

Address_____

City_____ ST_____ Zip_____

Day Phone_____

Charge to my ___ Visa ___ Mastercard

_____ _____
Card # **Exp. Date**

_____
Signature (required for charge orders)

The above signed individual certifies him/herself to be the responsible assignee for the above credit card number and authorizes DYNACOMM to charge this account for the full amount of this sale as specified on this form.

(Please allow 2-3 weeks for Credit Card or Money Orders. Allow 4-6 weeks for delivery when sending personal checks. For fastest delivery send money order or charge to your Visa or Mastercard) SATISFACTION GUARANTEED! If you are not satisfied with your merchandise when you receive it, simply return it for a credit or refund, as you request. This return policy does not apply to personalized items, such as personalized, autographed items, or to video or audio tapes, which will be replaced, if found to be defective in manufacture, with the same title only.) FOREIGN ORDERS SEND INTERNATIONAL MONEY ORDERS PAYABLE IN U.S.DOLLARS ONLY.

USE YOUR CREDIT CARD TO SAVE EVEN MORE! PAY BY MASTERCARD OR VISA AND DEDUCT 5% OFF YOUR TOTAL MERCHANDISE AMOUNT! (SEE BELOW)

HOW MANY?	PAGE #	DESCRIPTION OF ITEM	PRICE EACH	TOTAL AMT.

HOW TO FIGURE SHIPPING CHARGES:

IF THE TOTAL COST OF YOUR ORDER IS:
Up to $10.00.....add $3.90 Shipping
$10.01 to $25.00.....add $4.50 Shipping
$25.01 to $50.00.....add $5.75 Shipping
$50.01 to $75.00.....add $7.00 Shipping
$75.01 to $100.00...add $8.75 Shipping
Over $100.00.....add $10.00 Shipping

2ND DAY AIR MAIL ADD $5.00 TO ABOVE. NEXT DAY AIR ADD $10.00 TO ABOVE

WE SHIP VIA UPS OR MAIL. PLEASE ALLOW 2 WEEKS FOR DELIVERY. SOME SPECIAL ORDER ITEMS MAY TAKE LONGER. WE WILL NOTIFY YOU IF AN ITEM IS BACKORDERED. Damage in shipment claims should be made with the carrier.

FOREIGN ORDERS:
CANADA...MULTIPLY ABOVE RATES BY 1.5 (Surface)
ALL EUROPE...MULTIPLY ABOVE RATES BY 2.5 (Surface)
ALL PACIFIC RIM...MULTIPLY ABOVE RATES BY 3 (Surface)

MERCHANDISE SUB-TOTAL	
CREIDT CARD DISCOUNT (TAKE 5% OFF ABOVE AMOUNT IF PAYING BY MASTERCARD OR VISA)	
8.25% SALES TAX (CALIFORNIA RESIDENTS ONLY)	
ORDER TOTAL AMOUNT	
SHIPPING CHARGES (See box at left) (CONTINENTAL U.S. ADDRESSES ONLY)	
INSURANCE: (OPTIONAL) $.50 PER $10 OF ORDER TOTAL	
TOTAL AMOUNT ENCLOSED	

CREDIT CARD ORDERS ONLY: FOR FASTEST SERVICE COPY THIS SHEET AND FAX IT TO OUR 24-HOUR ORDER LINE:

(818) 764-1823

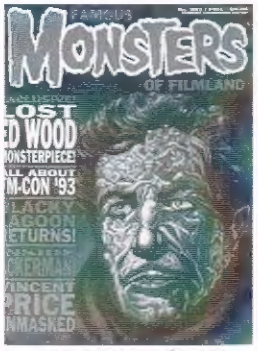
BE SURE TO ENTER YOUR NAME AS IT APPEARS ON YOUR CARD AND SIGN WHERE INDICATED.

DON'T LET THIS HAPPEN TO YOU!

Picturedat left is a mighty sadFan. He waited to get his Back Issues of FAMOUS MONSTERS OF FILMLAND, only to discover the newsstands, comic-book shops and the Publisher were SOLD OUT! Now, he is forced to surrender his entire life savings to a member of that most feared organization—*The Convention Dealer!!!* Why, the poor lad can't even afford to eat! He's wasted away to the bare bones!

You, however, can escape this sordid fate! **Order your back issues direct from our Factory Scarehouse NOW!** Copies are sent in a sealed plastic package with cardboard stiffener. **Don't delay! Use the Capt. Co. order form on Page 82 for Back Issues.**

FM #200 — $18.00
35TH ANNIVERSARY ISSUE!
(Very Few Remaining!)



FM #201 — $8.00
LOST ED WOOD STORY!
FM-CON '93 FEATURE!

FM #202 — $8.00
DARABONT'S FRANKENSTEIN!
STEPHEN KING'S 1ST STORY!

FM #203
SPECIAL VINCENT PRICE TRIBUTE ISSUE!

FM #204 — $8.00
PETER CUSHING TRIBUTE!
MONSTER GLAMOUR GHOULS!

FM #205 — $15.00
CHANEY'S WOLF MAN!
ROBERT BLOCH TRIBUTE!
(Very Few Remaining!)

FM #206 — $8.00
POWERS OF VAMPIRES!
TV'S TALES FROM THE CRYPT!

FM #207 — $15.00
ADAM WEST SPEAKS OUT!
"THE THING" FILMBOOK!
(Very Few Remaining!)

Coming in FAMOUS MONSTERS #209!
On Sale August 1

- **HIGHLIGHTS FROM THE SON OF FAMOUS MONSTERS CONVENTION!**
  Behind-the-scenes at the World's Greatest Imagi-Movie Gathering!
- **NEW, REGULAR COLUMN- THE GOLDEN AGE OF SPECIAL F/X!**
  Learn how they created Horrorwood Movie Magic, plus practical tips on amazing F/X you can do without expensive digital video equipment!
- **THE TALE OF WHALE!**
  The story of the acknowledged master of Gothic fright films!
- **"SUSPENSE" ON THE AIR!**
  Frank Bresee's retrospective of the premiere shock show of golden age radio!
- **AL LEWIS- FAMOUS MUNSTER OF FILMLAND!**
  Candid comments and reminisces by everyone's favorite Grandpa!

PLUS YOU AXED FOR IT, MYSTERY PHOTO, A NEW FM FILMBOOK AND MUCH MORE!

NOW! EXCLUSIVELY FROM FAMOUS MONSTERS OF FILMLAND—YOU CAN OWN THE OFFICIAL

Count Dracula Crest MEDALLION!

That's right! Perhaps the single most popular item in the famed Forrest J Ackerman Collection, Forry has, at long last, authorized the official reproduction of his Count Dracula Crest Ring as a Limited Edition COLLECTOR'S MEDALLION PIN!

The pin is a full size reproduction (scanned directly from Forry's original) of the ring worn by Bela Lugosi, Christopher Lee, John Carradine & Lon Chaney Jr., when they immortalized their roles as the Vampire King! It is dimensionally cast in solid jeweler's grade metal in a Brilliant POLISHED GOLD FINISH set upon a Rich MATTE GOLD BACKGROUND! Overall size is approximately 1.25" x 1.00" x 3/16" thick, with safety pin clasp.

You'll wear this beautifully crafted collector's item with pride. Each pin comes in a black suede-finish gift box, with a certificate of authenticity from Forrest J Ackerman and Dynacomm (the manufacturer), plus a fascinating history of the legendary Crest.

Don't be fooled by unauthorized, high-priced, fan-created approximations! This fine piece of jewelry bears the *authentic* Dracula Crest. LIMITED QUANTITIES. Order yours today!

Wear the Crest & Feel the Mystic Allure of Dracula!

ONLY $49.95

To Order, use the Captain Company Form on Page 74 inside this issue!